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THE MUSIC COLLECTOR'S MAGAZINE

GOLDMINEMAG.COM APRIL/MAY 2022

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THROUGH THE LENS OF NEAL PRESTON

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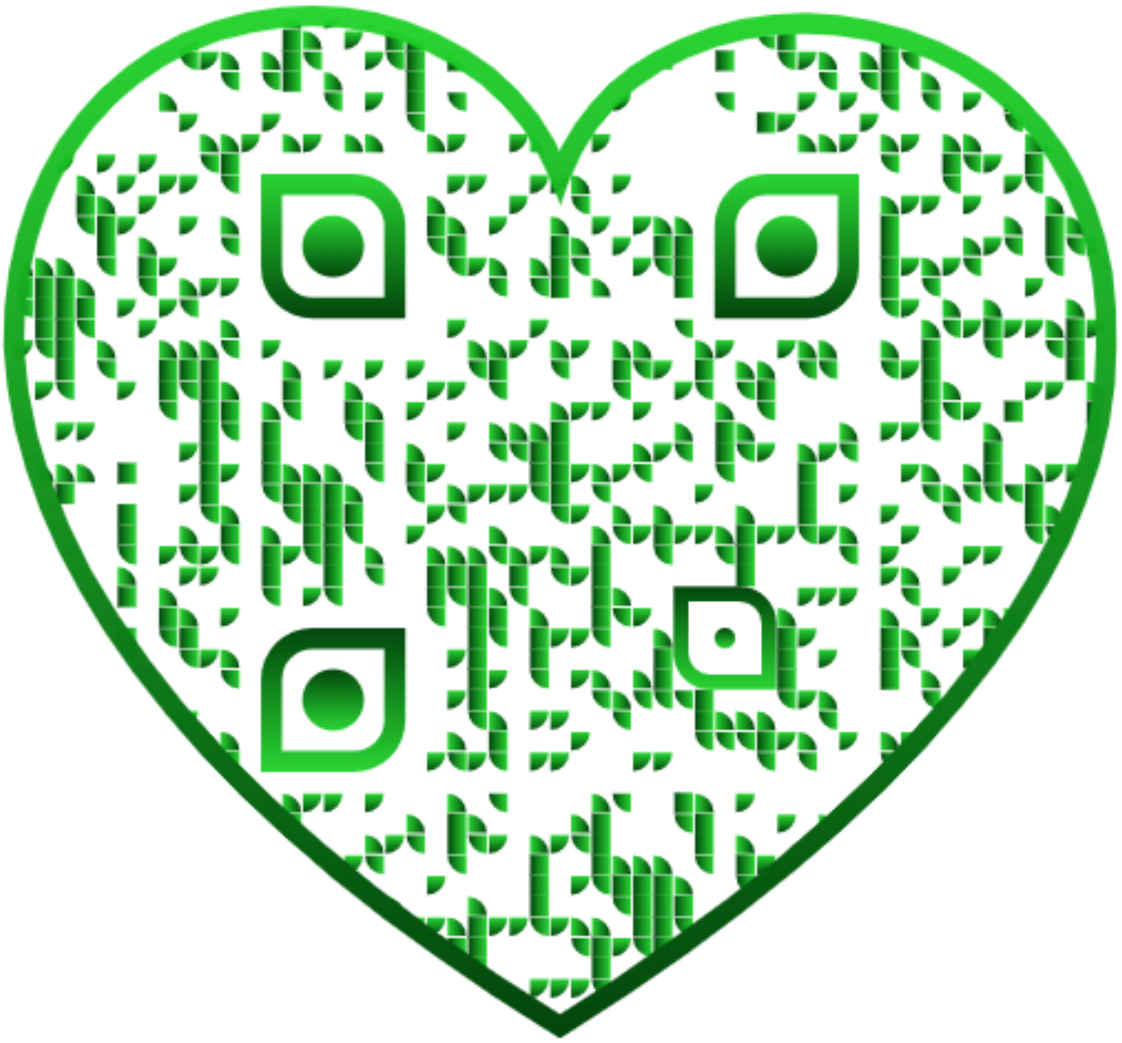

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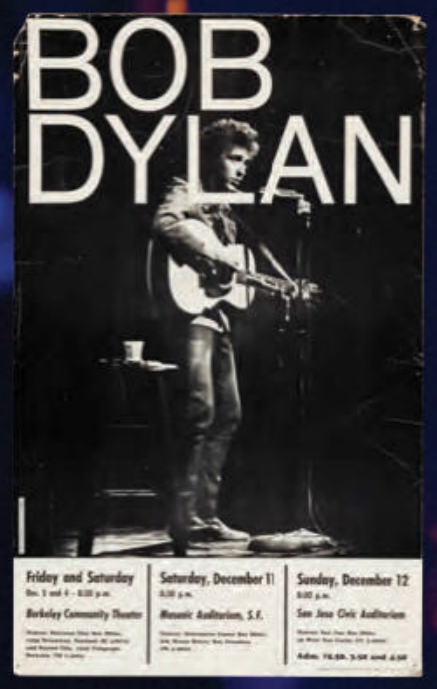

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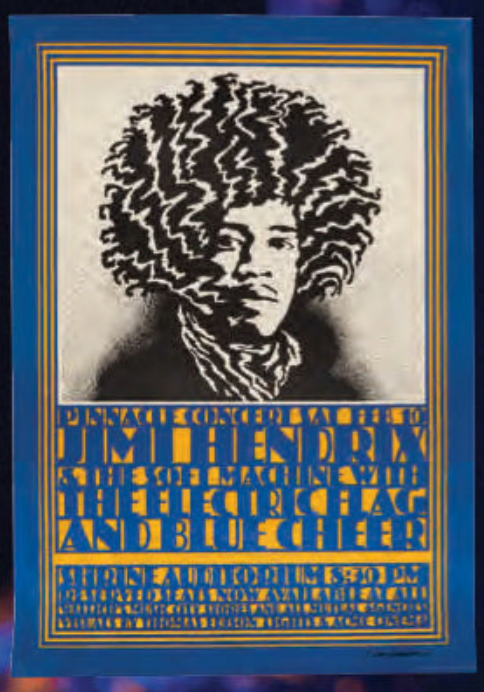

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SLASH IS BACK IN THE CONSPIRACY GAME

> "There's no specific ritual for me. There's a certain amount of pre-show anxiety, which is just the anticipation of going out there."
>
> — Slash

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"There is never going to be a Led Zeppelin reunion."

— Neal Preston

NEAL PRESTON

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DO REMIXES OF BEATLES ALBUMS BEAT THE ORIGINALS?

JOE SATRIANI

THE ELEPHANTS OF MARS

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EDITOR'S NOTE

I want to personally thank photographer Neal Preston for giving *Goldmine* access to his outtakes. Neal let us publish images from the '70s that no one (except himself) has seen before. That's pretty remarkable. Check out a sample of his Led Zeppelin outtake photographs, beginning on page 50. Fully experience his Outtake Gallery online at *www.outtakegallery.com*.

And then there's nothing like a good rock and roll story, and Neal has a ton of them, especially from his touring days with Led Zeppelin. He opens up about a lot, but some things he'll never reveal. One thing he is certain about: Zeppelin will never reunite. Read his interview on page 42, as he'll take you back to the halcyon days of classic rock.

Even those unfamiliar with Slash's music will find his interview, on page 58, worth the read. The guitarist of Guns N' Roses fame was raised in the backyard of the Sunset Strip, hanging out in Laurel Canyon with the likes of David Crosby and Joni Mitchell as a kid. Both of Slash's parents were part of the L.A. music business of the '70s, and he has nothing but good things to say about all the rock stars he met while growing up.

Once again, there will be three different covers going out to both subscribers and newsstands: Led Zeppelin, Slash and Jethro Tull (all shown at right). Then our collector's bundles will honor Zeppelin (with Neal Preston exclusives) and Slash, and both will be available only through our *Goldmine* store (Shop.GoldmineMag.com).

Again, we take music colecting seriously, but we also make it fun. Hopefully, you can collect all the various covers of each issue of *Goldmine*.

— **Patrick Prince**
Editor

EXTRA CONTENT

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GOLDMINE

Issue 938, Vol. 48, No. 2

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Goldmine, (USPS Publication #329710) (ISSN#1055-2685) is published bi-monthly by Project M Group LLC. 150 West 22nd Street, New York, NY 10011. Periodicals postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to Goldmine, P.O. Box 3000, Denville, NJ 07834. ENTIRE CONTENTS COPYRIGHT: 2022 by Project M Group, LLC, New York, NY. This publication may not be reproduced, either in whole or part, in any form without written permission from the publisher and pertinent author(s). The Goldmine name and logo is protected through trademark registration in the United States. PRIVACY STATEMENT: Project M Group, LLC is committed to protecting your privacy. Printed in the U.S.A.

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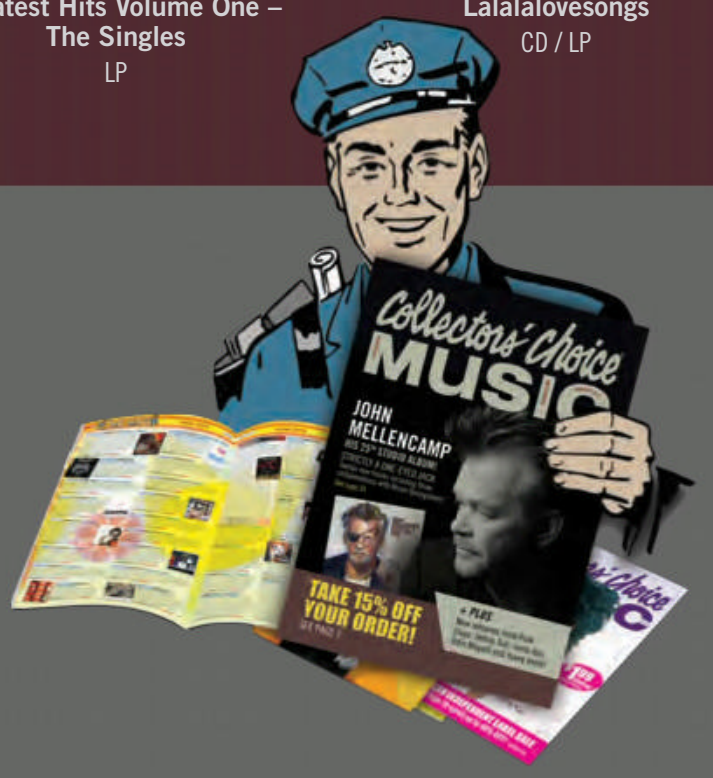
SPIN CYCLE

BOWIE'S BRILLIANCE AND MORE

BY DAVE THOMPSON

It took a while, but **David Bowie** fans are now approaching the end of their hero's career-spanning anthology. The just-released *Brilliant Adventures* is the fifth and, presumably, penultimate release within Rhino/Parlophone's now six-year old series of megabox era sets, and we've reached the 1990s — a decade which some observers were surprised Bowie even dared enter.

Recent releases, after all, had been patchy. *Tin Machine* (1989) was fun but insubstantial; *Tonight* (1984) and *Never Let Me Down* (1987) ranked among his worst-received albums yet; and the last we heard from him, as 1990 got underway, he was preparing a greatest hits tour. The last refuge, indeed, of the worn out and desperate.

Of course it didn't turn out like that. True, his first new release of the decade, *Black Tie White Noise* (1993), emerged another rank disappointment. But the same year's *The Buddha of Suburbia* TV soundtrack proved an under-the-radar delight, and then it was back to business — *Outside* (1995), *Earthling* (1997), *Hours* (1999) were all the sound of Bowie back being the best he could.

True, for the first time in his career, he was more content to follow the lead of other (younger) artists, than blaze his own trailblazing course, but that was not the point. Looking back at his '80s work, Bowie later remarked that he wrote precisely one great song all decade long, "Absolute Beginners." Now he was simply churning them out, from "Strangers When We Meet" to "Seven," from "Hallo Spaceboy" to "The Pretty Things Are Going to Hell." His live shows were vital, his live band was amazing... for the first time in a long time, he actually seemed to be enjoying himself again.

Musically, then, *Brilliant Adventures* is at least as essential as the *Five Years* box that opened this series, and the *Who Can I Be Now* set that followed it up. The *Re-Call: 5* gathering of non-album B-sides, single mixes and oddities might, say the hardcore fans, be missing a few key numbers. But as a listening experience, its eight sides of solidity, and the utter absence of past boxes' space-filling live sets and posthumous remixes can only be applauded.

In their stead, we get a full rendering of Bowie's 2000 BBC live show (previously released, five songs short, within 2000's BBC box set), plus *Toy*, an album he hoped to release as the follow-up to *Hours*, before it was canned and dripped out on B-sides and bootleg. Both are as essential as anything else in the package — a point that the label, too, seems to appreciate, with a three-disc version of *Toy* poised for stand alone release in 2022. A decade earlier, the idea of Bowie revisiting a bunch of his oldest songs for a new LP would have been one more nail in the coffin. Now, it made perfect sense.

Of the regular albums, *Black Tie* remains a grisly experience; *Buddha* a still-surprising one. Time has allowed both *Outside* and *Earthling* to escape the gravitational pull of their influences, and sound a lot less dated today than a lot of what Bowie was listening to at the time; and *Hours* might never shrug off the pre-release insistence that it was the new *Hunky Dory* (it wasn't) but, side-by-side with *Toy* and the BBC show, it allowed Bowie to leave the 1990s on a genuine creative high.

The vinyl set packaging is extravagant. Eighteen vinyl discs see *Hours* alone confined to a single LP. *Toy* and *Earthling* devour three sides apiece; the BBC set is a triple, *Re-Call* is four LPs and everything else is a double. So yes, you do end up with an entire album's worth of blank plastic for your money, but there's also an 84-page book and, if the vinyl is too pricey for you, the same set has also been boiled down to 11 CDs.

If the Bowie catalog has become one of the highest profile campaigns of recent years, then **Jimi Hendrix**'s is probably one of the lowest — at least when you turn your attention to the estate's own Dagger Records imprint.

Devoted in the main to live recordings which don't match modern audience expectations in terms of sound, but can be considered essential listening by the fan club, Dagger's output sees little marketing outside of those circles. But don't be fooled; the label has unleashed some phenomenal shows over the years. Indeed, four of Spin Cycle's own five favorite Hendrix live albums are Dagger releases (the exception is the original *In The West*), and Record Store Day saw one of those five,

Paris 1967, make its vinyl debut.

All the usual Dagger caveats are in place. But the mono sound is fine, while we also get a nine song serving (the CD features only seven), among them a "Wind Cries Mary" that has to rank among the best circulating versions of all.

With **Popol Vuh**'s *Essential Album Collection Volume One* ranking among the most acclaimed box sets of the last year or so, it's no surprise that volume two should now be with us (BMG), four 180 gram LPs rejoicing beneath the apt subtitle *Acoustic & Ambient Spheres*.

Beginning with 1973's *Seligpreisung*, the box marches on through *Agape-Agape Love Love* (1983) and a pair of soundtracks, *Coeur De Verre* (1977) and *Cobra Verde* (1987). Not that one is necessarily aware that they are soundtracks; Florian Fricke's musical genius was such that a movie was more likely to adapt to his music as vice versa; indeed, not even one of the cheapest-looking album covers in the entire Krautrock canon could diminish *Cobra Verde*'s power.

The music, as stated, is low key, meditative and pastoral — anybody turning to these after thrilling to Popol Vuh's earliest albums will be surprised at what they find. But the vitality of the mood and melody is as powerful as any of the band's electronic albums, even when — as with *Seligpreisung* — the album feels as though it is over barely as it's begun. It clocks in at under 29 minutes.

Agape-Agape is more striking, the title track's minimalist piano as haunting as the guitars elsewhere are stirring, while *Coeur De Verre* is probably the most consistent of the four, and includes several tracks that forever rank among Popol Vuh's finest. The same can be said for side one, at least, of *Cobra Verde,* although side two does drag a little.

Overall, however, this is a magnificent package, with the vinyl sounding clean and clear, and the sleeves feeling reassuringly heavyweight. As for the future, there are 20-plus further Popol Vuh albums out there, at least half of which demand a remastering and reissue. Hopefully, then, we are barely halfway through this particular series.

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This store first caught my attention at Riot Fest a few years ago, and again at the 2021 event with their pop-up store. This review focuses on the virtual tour done at their physical store. Listen to our upcoming podcast to hear about their pop-up shop.

STOCK 8

This store has a lot of fun associated with it. Their store swag is some of the most creative logged items out there. The store stocks some great posters and records, along with some band swag, too.

STAFF 10

I had the opportunity to interact with Alex Cooper at Riot Fest and for the virtual tour. When you ask Alex his role at the store, he will tell you 'Inn Keeper,' a job he has had for six years. What it really means is that he does it all and does it at a high level. He attends 3-4 festivals a year working the events. Plus, he is a collector himself, so he looks for quality product to bring into the store.

SOCIAL MEDIA PRESENCE 8

You will find the store active on both Instagram and Twitter. Their website is not a canned site, but it's not the easiest site to find the cool stuff that the store offers. For instance, I could not find their store swag anywhere on the site.

SELECTION 9

The store has a great selection of different styles of music. Additionally, they have some great prices. Most of their own label releases go for $17 to $18. You can find a new reissue of Fleetwood Mac's *Rumours* (my yardstick) for $27.95. That you can find on their website. You will find Record Store Day releases, too.

SPECIAL MENTION

The store has a stage and they even have their own beer and wine license. They will be back to doing instore shows as soon as COVID calms down.

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10 ALBUMS THAT CHANGED MY LIFE

ALBERT BOUCHARD

Drummer Albert Bouchard and his brother, — bassist, Joe — were the solid rythmic section that carried classic rock band Blue Oyster Cult to fame, and then in later years they both left the band separately for solo careers. Recently, Albert Bouchard has kept his creativity linked to the concept of Imiginos, a tale of alien conspiracy written by BOC collaborator Sandy Pearlman, and a sequel to the 1988 BOC album of the same name.

Albert Bouchard will be releasing *Imaginos II* this spring, an album continuing the apocolyptic tale and taking it to new heights. In fact, *Goldmine* has the album on Ruby Red vinyl, exclusively in its store, at shop.GoldmineMag.com. In the meantime, Albert Bouchard gave *Goldmine* the 10 albums that changed his life.

— Patrick Prince

PUBLICITY PHOTO

Benny Goodman, The Famous 1938 Carnegie Hall Jazz Concert
My mother had this historic 2-disc set. When I heard it I was fascinated by what Gene Krupa was doing. I had already wanted to be a drummer but the drumming on this recording gave me something to aspire to.

Joey Dee and the Starlighters, Hey, Let's Twist!
This was the first record I ever bought with my own money. I loved the sound of the live band and I thought the movie, which featured scenes from Italian-American New York City, was amazing. It was then that I realized (coming from a farm town in upstate New York, almost 400 miles away) that I wanted to live in NYC when I grew up (I still do).

The Ventures, Walk Don't Run,
I heard the single one day after basketball practice when I was 12. At that moment I realized I wanted to be in a rock and roll combo, like the one on this recording. It would have been my first record that I bought, but my brother, Joe, bought it first. It took us a year to learn how to play it but that was our first goal. I eventually learned how to play every part, on every instrument, on every song, on this record. BTW, I nicked it from Joe and still have it to this day.

The Beach Boys, Surfin' Safari
I heard this at a party and was struck by how unique and cool their harmonies were. Before that I thought vocals were just something you had to have so people wouldn't fall asleep at your shows. Our band would go on to learn every song on this album.

Dave Brubeck Quartet, Time Out
I got into this album when I was in high school. Our band played "Take Five" but I loved all the other songs on the record, like "Blue Rondo à la Turk," too. I started to understand how odd time signatures had as much effect, if not more, on our perception of music as the melodies did.

The Blues Project, Projections
This was the album and band that launched the Soft White Underbelly. Don ("Buck Dharma" Roeser) and I had a band in college that morphed during our second year into a Blues Project tribute act. We played every song from this album and most of the songs on their first album, *Blues Project Live at the Cafe Au Go Go*. At year's end we decided to drop out of college and become professional musicians.

Jimi Hendrix Experience, Are You Experienced
When I heard this record I was astounded. I had never heard anything like it in my life. To this day I don't really understand its appeal. All I know is that it still sounds like the coolest thing ever. Bob Dylan filtered through Telstar.

John Coltrane, A Love Supreme
Here is another record that absolutely blew my mind. It sounds like there is no organization at all until you hear it again and you can hear how perfectly organized it is. I think a lot of musicians got thrown off by this, this idea of "free" improvisation. When it works, like on this recording, it is stunning. When it doesn't, its unlistenable.

The Beatles, Abby Road
I thought The Beatles were over. They had lost their mojo after *Sgt. Pepper* with their records getting more and more out there. This, their swan song, proved they could get it back. Every track is brilliant and flows together with lots of humor and heart. This record set a bar which I still try to reach.

The Mahavishnu Orchestra, The Inner Mounting Flame
This record inspired me in my songwriting to a great extent. I loved how they could get quite out there with their melodies and rhythms and still keep their audience engaged. I once asked Billy Cobham how he counted all those odd time signatures. He replied, "I don't count. I just keep the melody in my mind and I never get lost." That is advice I still heed to this day. Keep the melody in mind.

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Dianthus - Realms

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Chains Over Razors - COR

The guys are back with their bone crushing sophomore release executive produced by Carmine Appice. Featuring the chart topping single "Behind These Eyes".

RE-ISSUES

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Mark Stein & HIS MUSIC

WITH A NEW SOLO ALBUM AND RENEWED ACTIVITY FROM HIS BAND **VANILLA FUDGE**, **MARK STEIN** LOOKS BACK WHILE STILL PUSHING FORWARD.

BY LEE ZIMMERMAN

MARK HORTON/GETTY IMAGES

Mark Stein performs with Vanilla Fudge on Day 4 at the CityFolk Festival at Lansdowne Park on September 18, 2016, in Ottawa, Canada.

Few musicians can claim as prodigious a career as Mark Stein. Even aside from his tenure at the helm of of the '60s proto/prog hard rock Vanilla Fudge, he can list a lengthy string of credits and accomplishments working alongside such superstars as Dave Mason, Ted Nugent, Tommy Bolin and Alice Cooper, among the many, while also leaving a formidable impression and lingering influence on others, including Led Zeppelin, Uriah Heep, Styx, Yes and Deep Purple.

The Fudge made their mark early with a daringly dramatic version of The Supremes hit "You Keep Me Hangin' On," as well as covers of such Beatles classics as "Eleanor Rigby" and "Ticket to Ride." Although the band broke up for the first time in 1970, the members have reunited several times since, including the occasion for their induction into the Long Island Music Hall of Fame in 2006. They've been touring ever since.

Stein himself continues to stay busy, with and without Vanilla Fudge. He released his first solo album, *White Magik,* in 2003, followed by his 2011 autobiography, *You Keep Me Hangin' On*. After a sizable delay, he's now finally offered up a much-delayed sophomore effort, *There's a Light*, a set of songs that holds to the Fudge tradition of offering up distinctive covers ("Ball of Confusion," "People Got to Be Free," "America the Beautiful") and seven originals that deal with a common theme, that is, the trouble and turmoil that's gripped this nation in recent years.

Being the multitasker that he is, he's also celebrating a series of singles that includes classic covers from the Zeppelin catalog, all culled from the band's 2007 album tribute titled *Out Through the In Door*.

Goldmine had the chance to catch up with Stein from his home in Florida, offering an opportunity for him to elaborate on his various projects and his history in general.

GOLDMINE: *Where is the divide between what you do as a solo artist and what you might do with the Fudge?*
MARK STEIN: The paths do cross. They always will. Everybody in the band does solo things and play with different people. But the foundation is always the band. Everybody always kind of comes back to the mothership.

GM: *You yourself have played with a lot of people, but in fact, this is really only your second solo album.*
MS: It's getting really great reviews. It's a collection of songs I put together over the last few years to reflect my patriotism and love of country and comments on some social issues. And it all came together with a common thread that includes a spiritual side to it as well.

GM: *What's striking about* There's a Light *is that fact that it's a positive call to action, but it's not overtly political, which is kind of unique these days considering how everybody's either on one side or the other in terms of the divide.*
MS: There were some people that thought some of the songs were really controversial, the songs "Racism" and "All Lives Matter," and "We Are One" in particular. I've had to explain the meaning of those to some people,

GM: *How so?*
MS: "All Lives Matter" was a little controversial, because when people say "black lives matter" or "blue lives matter," well, the fact is, white lives matter, too. All lives matter. Some of my African American fans reached out to me in the beginning and said, "Well, you don't understand. Black Lives Matter, the organization, is what we stand for." And I said, "Well, what you're talking about is a political thing. I'm talking about this in a rational, inoffensive spiritual sense. I'm saying, all lives matter to God. He's our creator." Then they said, "Oh, I never thought of it that way." I'm glad that maybe they could see the other side of the fence after they began to understand where I was coming from.

GM: *It's clear that if you look at all the songs as a whole and the overall context in general, the overriding message you convey is one of unity and peace. For example, you do a great cover of The Rascals song, "People Got to Be Free." That really puts everything into perspective. It goes to the same theme.*
MS: I was gonna do a video for the song "Racism," but the people I had involved all kind of converged on me and said they didn't want to do it. They said people would come to the shows with signs and say I was a racist and all of that stuff. So I finally said, "Well, I'm not gonna do it." But now, a couple years later, it's a different vibe. Now all of a sudden, it makes more sense.

GM: *Again, it fits into the context of the album. Your final song of the set is this stirring version of "America the Beautiful," so how much clearer can the message be? That wraps things up perfectly.*
MS: Exactly. I did "America the Beautiful" in what I like to call a Ray Charles-inspired blues approach. It's got Jim Campagnola doing a real soulful sax part and Jimmy Haslip, the Grammy-winning bass player, played on it along with a bunch of other great players. You're right: I think it does pull the whole album together. This is still the greatest country in the world. America is beautiful now and always will be. Even though we're going through an incredible divide politically, and with health issues and with economics, we'll survive and move forward.

GM: *"America the Beautiful" was on your first album,* White Magik*, but many people never had a chance to hear that one.*
MS: I'm promoting this record as my first solo album. It's the first one released on a real label (Deko), so this has been sort of like a reintroduction.

GM: *So too, maybe this is a first introduction to you as a solo artist at this point.*
MS: I've written lots of songs and I've recorded a lot of them. So for this album, I wanted to do them in my own way.

GM: *You do a cover of that great soul classic "Ball of Confusion" by The Temptations. That goes back to your roots, when Vanilla Fudge had its first hit with "You Keep Me Hangin' On." You've taken the same treatment, that anthemic approach, and transformed it entirely.*
MS: I produced that arrangement of "Ball of Confusion" for a soundtrack for a movie called *Rockin' the Wall*, a really

JEFF HOCHBERG/GETTY IMAGES

DON PAULSEN/MICHAEL OCHS ARCHIVES/GETTY IMAGES

cool documentary which examines the fall of the Berlin Wall and the downfall of communism through rock music. It's pretty cool. So when I was looking for tracks to do a whole album, that was one of the songs that was in there, and it seemed to fit the theme of the album as a whole. "Ball of Confusion" is just as relevant today as it was in the '70s.

GM: *You could say the same thing about "People Got to Be Free," and you certainly do an amazing version of that amazing song as well. How you came to choose that particular song?*

MS: I also did that for the *Rockin' the Wall* documentary. I didn't really do it differently than Felix (Cavaliere) and The Rascals did it. I just did it with a little more power to it. I also put a little bit of a gospel approach to it.

Vanilla Fudge perform on a television broadcast from The Bitter End nightclub in Greenwich Village, New York City, on November 14, 1967; (L-R) singer and keyboard player Mark Stein, guitarist Vince Martell, drummer Carmine Appice and bass player Tim Bogert.

GM: *That's your trademark. You take these classic songs, and you make them into anthems in a way, and it makes it an entirely different piece. A lot of people do covers, but they'd probably love a lesson in how to do a song and not make it just sound like a cover, but instead, an entirely original song. What do you do to bring it out in that way and give it an entirely new identity?*

MS: Reimagining other people's songs always came naturally to me when I was a kid. In a sense it's kind of like writing. It's like rewriting the arrangements, rewriting the song, but not rewriting the lyrics, but instead, rewriting the whole musical approach to the lyrics. I've always had that ability.

GM: *You're a brave soul because you've been able to tackle Beatle songs with the Fudge. That certainly takes some daring. It's a high bar. Your version of "Eleanor Rigby" was one of those examples early on.*

MS: I've heard that from other people, too. There was a podcast that I did, and they actually asked me about that. We never looked at it like that. We never felt like, oh, we shouldn't even fool around with a Beatles song. We never had that fear, because we knew we weren't gonna do it the same way. We had our own ideas. Like with "Eleanor Rigby"... we took that song and completely slowed it down and made it a drama, made it into a play, and took a very airy approach to the lyrics. George Harrison was really impressed by the way we did that and also the way we did "Ticket to Ride." He played it for people all over England. Jimi Hendrix used to do the same thing.

GM: *Those are some pretty impressive people to have touted your records.*

MS: Ironically, we went on to tour with Hendrix in '68. We did about 15 shows with him.

GM: *Did you realize at the time that you were making history, and that you were a part of that history, part of this amazing movement in rock and music in general?*

MS: I didn't at the time. We were just excited to be part of the pop scene. It takes a lot of time to look back in retrospect to see the reality of what was really happening a half a century ago. We were just out there doing our thing and becoming a part of the pop culture. I was such a big fan of all the groups that we got to meet, and they became fans of ours around the music and our musical style. So it was really cool. And we definitely were right there at the center of the pop music universe at that time, which was really a blessing in itself.

GM: *But do you ever think, "I can't believe I was there. I can't believe I did what I did."*

MS: I'm constantly reminded about it from other people like yourself and a lot of journalists. It forces me to go back in time and relive a lot of that stuff. And as I said, it really was pretty amazing to have lived that life and to be part of all that music.

GM: *Did you have classical training early on? Your imaginative arrangements might suggest that you did. You seem to have a knack for incorporating some really symphonic sounds.*

MS: No, I didn't, but I love listening to movie soundtracks. Back in those days, I would listen to to the soundtracks for films like *Goldfinger* and *Ben-Hur* and *The Ten Commandments*. I used to love the majesty and all the power and the beauty of it all. So that had something to do with the way I brought all these dynamic approaches to the table in those days. If you listen to our version of "Eleanor Rigby," I actually took some of the lines from the *Goldfinger* soundtrack and I slowed it down. Some people accused me of plagiarism, but I just believe that I'm a product of my influences.

GM: *To be able to add these elements in and bend the boundaries in the way that you have is certainly pretty awesome. And you've had a tremendous influence on so many other people — like Deep Purple's Jon Lord, who credited you as such.*

MS: He was a great rock organist and an accomplished keyboardist as well. He also was a very private person, but he agreed to do an interview for my book (*You Keep Me Hangin' On*). He was all set to do it and then apparently he started getting ill. He never did get to do the interview, and then he died from from cancer, which was a sad thing.

GM: *Your influence can also be heard in bands like ELO and Strawbs, and all these other bands that had these magnificent arrangements applied to rock melodies that helped the songs soar skyward.*

MS: We dared to be different. I think we broke the mold that way. Jimmy Pankow from Chicago told us he used to listen to Vanilla Fudge and it gave them the balls to be experimental in (their) own way. Obviously, we didn't sound anything like Chicago, or vice versa, but they felt like we had given them the freedom to be experimental. Chicago was breaking the

boundaries. Thank God for the advent of underground radio and the FM stations. Because in the beginning, you couldn't get a song played on the radio if it was more than two minutes and 50 seconds long, or maybe three minutes tops. So thank goodness for underground radio stations like WABC-FM in New York with Scott Muni and Alison Steele, who was known as "The Nightbird." They would play us all the time. There was no limit on the length of the song. It just played off your creativity and they let it flow and let people hear it. And that spread to all the underground stations in L.A. and Chicago, San Francisco and New York. It opened up all the doors.

GM: *You must have some great memories.*
MS: Yeah man, it was magic. I'd go to a place called the Avalon Ballroom in San Francisco or the Fillmore West in San Francisco and hear a band like Moby Grape. They had three guitar players in that band and a big hit called "Omaha." Then I saw the amazing Janis Joplin before anyone had really discovered her. She was up there onstage with Big Brother and The Holding Company. They were just about to break. I guess they already did with the Monterey Pop Festival, but I saw her before she was any kind of commercial entity.

GM: *After you had your big hit with "You Keep Me Hangin' On," did you ever get any reaction from The Supremes? Did they have anything to say about your version of their song?*
MS: Supposedly Lamont Dozier and Brian and Eddie Holland, the writers of the song, said that ours was their favorite version. I ran into Mary Wilson of The Supremes at the American Music Awards in L.A. in the mid-'80s. I went up and introduced myself and we started talking. She was really sweet. I'm so sorry that she passed on. She was a beautiful lady. I asked her what she was doing and she told me, "Well, I'm actually trying to get back into the business." Then all of a sudden the Mary Wilson show was on the road and was doing really well. She got herself back into to the circus. She was doing great again. It was really cool.

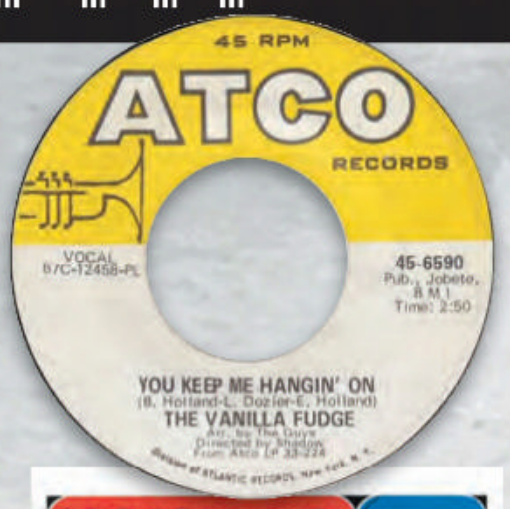
GM: *Are you looking forward to getting back on the road again?*
MS: We were on the road about a month ago. We did a bunch of shows with Robby Krieger from The Doors. We'll be back out again in 2022.

VANILLA FUDGE SELECTED DISCOGRAPHY

45s

ATCO

- 6495 You Keep Me Hangin' On/Take Me for a Little While 1967 $12.00
- 6554 The Look of Love/Where Is My Mind 1968 8.00
- 6590 You Keep Me Hangin' On/Come by Day, Come by Night 1968 10.00
- 6616 Take Me for a Little While/Thoughts 1968 8.00
- 6632 Season of the Witch (Part 1)/Season of the Witch (Part 2) 1968 8.00
- 6655 Good Good Lovin'/Shot Gun 1969 8.00
- 6679 People/Some Velvet Morning 1969 8.00
- 6703 Need Love/I Can't Make It Alone 1969 8.00
- 6728 Windmills of Your Mind/Lord in the Country 1970 6.00
- 99729 Mystery/The Stranger 1984 5.00



7-Inch Extended Plays

ATCO

- SP-4516 [DJ] Eleanor Rigby-Part 1/You Keep Me Hangin' On/Eleanor Rigby-Part 2/Ticket to Ride 1968 $20.00 — Promo only, white label
- SP-4516 [Picture Sleeve] (title unknown) 1968 25.00 — Paper w/above EP

Albums

ATCO

- 33-224 [Mono] Vanilla Fudge 1967 $60.00
- SD 33-224 Vanilla Fudge 1970s 8.00 — Any later label
- SD 33-224 [Stereo] Vanilla Fudge 1967 20.00 — Purple and brown label
- SD 33-224 [S] Vanilla Fudge 1969 12.00 —Yellow label
- 33-237 [M] The Beat Goes On 1968 80.00
- SD 33-237 The Beat Goes On 1968 20.00 — Purple and brown label
- SD 33-237 The Beat Goes On 1969 12.00 — Yellow label
- SD 33-244 Renaissance 1968 20.00 — Purple and brown label
- SD 33-244 Renaissance 1969 12.00 — Yellow label
- SD 33-278 Near the Beginning 1969 15.00
- SD 33-303 Rock 'N' Roll 1969 15.00
- 90006 The Best of Vanilla Fudge 1982 10.00
- 90149 Mystery 1984 10.00

Current market value for records in Near Mint condition

VANILLA FUDGE (L-R): Carmine Appice, Vince Martell, Mark Stein and Tim Bogert.

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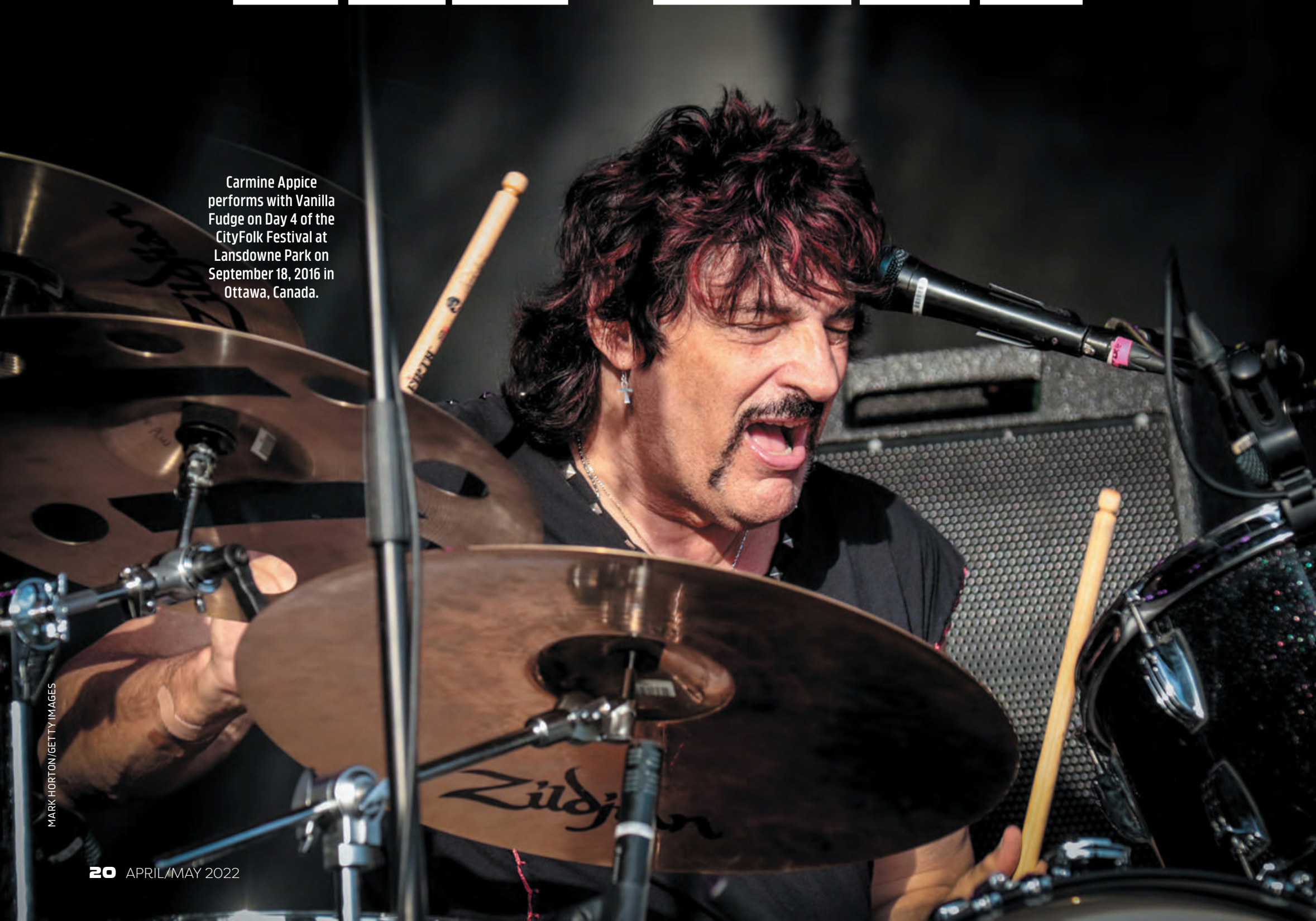
WITH A NEW BOX SET THAT REVISITS THE WORK OF HIS LEGENDARY SUPERGROUP GUITAR ZEUS, DRUMMER **CARMINE APPICE** LOOKS BACK ON AN EXTRAORDINARY CAREER. **BY LEE ZIMMERMAN**

APPICE APEX



Carmine Appice performs with Vanilla Fudge on Day 4 of the CityFolk Festival at Lansdowne Park on September 18, 2016 in Ottawa, Canada.

MARK HORTON/GETTY IMAGES

"I knew I was influencing people, but I didn't know until later on when everybody started calling me a legend."

— CARMINE APPICE

The Guitar Zeus 25th Anniversary Box Set (shown) is a massive collection of four LPs, three CDs with unreleased tracks and full-color booklet with never-before-seen photos and interviews. And, as an exclusive to *Goldmine*, the set is now bundled as a collector's item — only 100 made — with Carmine Appice's signature drumsticks, necklace and autographed photo included. Go to ***shop.goldminemag.com*** to grab the bundle before it's gone!

DRUMMER CARMINE APPICE has collaborated with so many famous musicians over the years that it would be a hard task to list every single one of them. Given the key role he played in such venerable combos as Vanilla Fudge, Cactus, King Cobra, Blue Murder, Beck Bogart & Appice, KGB and Rod Stewart's band, not to mention his work with his brother and fellow drummer Vinny Appice among the many, Appice's superstar status is certainly well established.

That said, his efforts continue unabated. In addition to a recent union with young up-and-coming producer and multi-instrumentalist Fernando Perdomo on their recent aptly named album *Energy Overload*, he's put together a lavish box set that looks back on his recordings with the all-star group Guitar Zeus. It's a generous gift from the drummer, one that includes a sprawling array of talented axemen — Slash, Tommy Thayer, Vivian Campbell, Brian May, Pat Travers, Zakk Wylde, Steve Morse, Elliot Easton and Neal Schon. [Note: These recordings are also available for a limited time as a collector's bundle — only 100 made — in the *Goldmine* store at **shop.goldminemag.com**.]

Goldmine recently connected with Appice at his home in Lake Worth, Florida, not far from the residence of his Vanilla Fudge bandmate Mark Stein. Indeed, having recently celebrated his 75th birthday, Appice remains as upbeat and enthusiastic as ever.

GOLDMINE: *You've released a new box set that combines all three albums you recorded with your band Guitar Zeus in the mid-'90s. What prompted you to revisit them now?*

CARMINE APPICE: We had some tracks that were never released, and some tracks that were part of minor releases. So we had to finish some brand new ones as well. For me, this has been one of the biggest projects I've ever done. And one of the most satisfying as far as great performances, great songs, really cool time signatures, progressive musical stuff and great hooks.

GM: *It's kind of unusual to find a drummer that gives over the spotlight to all these guitarists.*

CA: It started as a joke. I was playing with Jeff Watson and Bob Daisley, and we were over at Jeff's house where he had a studio. Jeff just came out of Night Ranger and had gotten a record deal just like that. I was trying to get a second album record deal right after my first one. I said to him, "Man, you're a lucky guy. You come out of a band and bam, you get a deal. So I guess what I have to do to get up to the top layer is do a guitar album." The name Zeus was suggested as the name of his new band, so I said, "I'll call my band Guitar Gods and I'll get all my friends to play on it." Then we decided to call it Guitar Zeus, because that name just popped in my head.

So we all laughed and went about our business in the studio. But then, that night, as always when I'm laying down to go to sleep, and shutting off my brain, I did some thinking. I thought, "That's really a good idea."

GM: *It certainly seemed so.*

CA: When it came out back in the early '90s, we still had record sales. Plus, viable radio and music magazines. And I thought, a drummer doing a guitar album meant I could do the drum magazines, guitar magazines and I could do rock magazines. Plus, you'd get rock radio, maybe even a single on pop radio. So I realized it was a good idea if I could get all these name guys on it. If I do a re-

cord with good songs, the guitar players will bring attention to the album. I said, "Great. That's a great idea. I'm gonna do it." But I didn't really know what to do to get it going. So I started looking for managers that could get me a record deal. I had record people say, "Well, look, if you can get me a letter from Brian May, we'll do it." I had already talked to Brian about it. It was around the time when Freddie Mercury died. And Brian really wasn't doing anything. So he went out and we did a clinic together in Rochester, New York. And we became friends. I explained the idea to him, and asked if he would you play on it. And he said, "Yeah, I'll play on it." And then I ran into Ted Nugent and got the same answer. And then I called the guys in Kings X, who I met on the Blue Murder tour. I found out they were big Cactus fans and as a result, we immediately bonded. And I asked them if they would play on it and they agreed as well.

GM: *So it seemed that at that point, you were set.*
CA: Except the label people kept saying, "If you get a letter from Brian May and a letter from Ted Nugent, we'll put it out." But I told them, I can't go ask them for a letter. That's embarrassing. So I said, No, I'm not gonna do that. So it took me a couple of years to get another record going.

GM: *Clearly then, this box set is going to be a real introduction for a lot of people to this particular project. Nevertheless, you are one prolific individual. Speaking of which, how did you happen to hook up with Fernando Perdomo?*
CA: I had moved to Lake Worth, and I got this amazing house. It's like a Frank Lloyd Wright house. If this house was in L.A. it would have been $5 million, but it was under a mill here. I got a guest house. I got a lake and canal behind me, like on two acres of land. It's just gorgeous. Every window has a view of something, whether there's the pool or the courtyard or the lake, and there are palm trees and a golf course, across the canal. I just love it. So I built a studio in the guest house. My wife, who's a former radio person, does her podcast called "A Life's Story" in there. I'm in there every day recording. My brother built the setup for me. He's a computer geek. He built it in L.A. and sent it to me. He showed me how to use it by using FaceTime and WhatsApp

Vanilla Fudge drummer Carmine Appice performs at the Music Hall in Houston, Texas, March 31, 1968.

JEFF HOCHBERG/GETTY IMAGES

and on the phone and all that. Then I got a call from (late producer) Tom Dowd's daughter Dana. She said, "I got this kid named Fernando Perdomo who would like you to play on one of his tracks. Tom was going to work with him before he passed away, but he never did. I can give him your phone number." So I'm thinking, "You know what? That's cool. Have him call me. I need somebody to work with so I can learn how to work in my studio." The timing was perfect. Normally, I don't play with people who are unknown, but when he called me and he told me he was on that *Echoes in the Canyon* film soundtrack, so I said, "OK, That's cool." Plus, I needed somebody to work with. So I sent him a track and said, "See what you can do with this, and then send it back to me." And then when he did, I thought, wow, this kid is really good. Then I sent him another track, and that was even better. Then he sent me a track and I did drums on his track. Finally, I just played a fast shuffle and said, "See what you can do with this." And then he sent it back to me and it was great. It was so much fun. I said, "Dude, we got to keep doing this. I got like four more jam tracks like this." So I sent him those drum tracks, and he kept sending me stuff. It was me playing to his stuff and him playing to my stuff. We ended up with 18 tracks. And they're all really good. We picked 12 songs out, and we still have six in the can. I just gave him another drum track last week.

GM: *You've been involved in so many seminal bands — Vanilla Fudge, Beck Bogart & Appice and Cactus, to name but a few. Do you sometimes take a step back and look at it in retrospect and kind of feel amazed at all you've accomplished?*

CA: I'm actually doing that now with all the PR that I'm doing for *Energy Overload*, which is my project with Fernando, and the Guitar Zeus project. People are saying, I'm the only one left of all those legendary drummers and I'm still going. Some of them say, "This guy is like the most legendary rock drummer," and some are saying I'm the greatest drummer in the world. I'm not the greatest drummer in the world. Buddy Rich was the greatest drummer.

GM: *You've said that Buddy Rich was one of your early heroes. But you yourself have influenced a lot of people as well.*

CA: There's this Led Zeppelin documentary coming out in which John Bonham alludes to the fact that we were a big influence on them. I was just with Jason Bonham. It was me, (drummer) Nicko McBrain from Iron Maiden, and Jason, and he said, "My father did a big shout-out to you in the film." That's the only thing that's going to be out there where it comes from the horse's mouth. When John came back from America after meeting me, and I got him his deal with Ludwig drums, that was really big for him. I was pioneering everything. It wasn't just Bonham who thought that way. Nicko, Phil Collins and Roger Taylor felt the same way.

GM: *A lot of people have credited you as a major influence.*

CA: It definitely makes me feel good. And the fact also that when I wrote an instructional book, which became the number one selling rock drum instruction book. Next year marks its 50th anniversary. I once got a letter from Fred Astaire saying that he was going through the book after I gave him one. I gave it to Gregory Peck, too. They came to see me when I was playing with Rod Stewart. After I did my solo, Fred Astaire turned to Gregory Peck and said it was the best drum solo he had ever seen and he had seen Gene Krupa. Fred Astaire said that about me. I remember Gregory Peck telling me that. I was pinching myself.

GM: *I would think that it's hard to be humble when you get those kinds of accolades. It must be overwhelming to have so many people singing your praises like that.*

CA: I'm just telling the truth, whether it comes out from other people, or when I talk about it while

Carmine Appice (left) and Mark Stein of Vanilla Fudge visit at SiriusXM Studios on February 27, 2015, in New York City.

(PHOTO BY ROBIN MARCHANT/GETTY IMAGES

I'm doing these interviews. If somebody asks me about John Bonham, I mention it, but I don't normally just come out and start talking about him and what he said. It's just fact.

GM: *Did you have any idea at the time that you were you were making history?*
CA: I didn't know I was making history, but I did know I was pioneering stuff. I was the first to have the big gong onstage, like in 1967, and now, everybody's got one. But I had the first one. And I was one of the first drummers to have a double bass drum, and then Bonzo got them and Cozy Powell got the same kind of kits. All of a sudden, everyone had these big oversized drum kits that I pioneered. I knew I was influencing people, but I didn't know until later on when everybody started calling me a legend.

GM: *At the time, were you thinking, "Wow, this is changing music. This is a big deal."*
CA: Yeah, with the Vanilla Fudge we were doing a lot of firsts. We were the first to record a single in one take, and that was "You Keep Me Hangin' On," all seven and a half minutes of it. The album went Top 10 without a smash single, and that was another first. We were also the first ones to be on the *Ed Sullivan Show* without a Top 10 single. We were *Billboard*'s No. 2 vocal group in 1968; No. 1 was The Beatles. Yeah, we set precedents. We started doing all these things that nobody did before, just arranging songs, doing songs the way we did them. Nobody had ever done that.

GM: *I heard that George Harrison loved your version of "Eleanor Rigby." He was playing it for a lot of people at the time.*
CA: He used to carry the album around. When I played with Rod Stewart, I ran into a lot of those same people. Once when I played with Rod, Paul McCartney was backstage. I said, "Paul, really nice to meet you. I love your bass playing, the way you sing, but I got to ask you something. You know, I was in Vanilla Fudge. I heard a rumor that George Harrison used to carry our album around to parties. And when he walked into the party, whatever they were playing on a record player, he would take it off and put Vanilla Fudge on." He said, "Definitely. He loved that album." I was blown away.

CARMINE APPICE SELECTED DISCOGRAPHY

45s

PASHA

- ZS5-02837 Be My Baby/Hollywood Heartbeat 1982 $5.00

w/Beck, Bogert & Appice

45s

EPIC

- 10998 I'm So Proud/Oh to Love You 1973 $8.00
- 11027 Lady/Oh to Love You 1973 8.00

Albums

EPIC

- CQ 32140 [Quad] Beck, Bogert & Appice 1973 $25.00
- KE 32140 Beck, Bogert & Appice 1973 18.00 — Yellow label
- KE 32140 Beck, Bogert & Appice 1973 12.00 — Orange label
- PE 32140 Beck, Bogert & Appice 1980s 8.00 — Budget-line reissue

w/Cactus

45s

ATCO

- 6782 Brother Bill/You Can't Judge a Book By Its Cover 1971 $8.00
- 6811 Long Tall Sally/Rock 'n' Roll Christian 1971 8.00
- 6842 Token Chokin'/Alaska 1971 8.00
- 6872 The Booger Man/Cold Bear 1972 6.00
- 6901 Bringing Me Down/Bad Mother Boogie 1972 6.00

Albums

ATCO

- SD 33-340 Cactus 1970 $20.00
- SD 33-356 One Way...Or Another 1971 20.00
- SD 33-377 Restrictions 1971 20.00
- SD 7011 'Ot 'N' Sweaty 1972 20.00

w/Rod Stewart

12-Inch Singles

WARNER BROS.

- WBSD 8727 Da Ya Think I'm Sexy?/Scarred and Scared 1978 $12.00

45s

WARNER BROS.

- 8535 Hot Legs/You're Insane 1978 $5.00
- 8535 [Picture Sleeve] Hot Legs/You're Insane 1978 5.00
- 8568 I Was Only Joking/Born Loose 1978 5.00
- 8568 [PS] I Was Only Joking/Born Loose 1978 5.00
- 8724 [DJ] Da Ya Think I'm Sexy? (Edited Version 4:16)/ (Full Version 5:21) 1978 6.00
- 8724 [PS] Da Ya Think I'm Sexy?/Scarred and Scared 1978 5.00
- 8724 Da Ya Think I'm Sexy?/Scarred and Scared 1978 10.00 —Off-white label

- 8724 Da Ya Think I'm Sexy?/Scarred and Scared 1978 10.00 —"Burbank" palm trees label
- 8810 Ain't Love a Bitch/Last Summer 1979 5.00
- 8810 [PS] Ain't Love a Bitch/Last Summer 1979 5.00
- 49138 I Don't Want to Talk About It/ Best Days of My Life 1979 5.00
- 49138 [PS] I Don't Want to Talk About It/Best Days of My Life 1979 5.00
- 49617 Passion/Better Off Dead 1980 5.00
- 49617 [DJ] Passion (Edit 4:45) (Full Version 5:29) 1980 6.00
- 49617 [PS] Passion/Better Off Dead 1980 5.00
- 49843 Young Turks/Sonny 1981 5.00
- 49843 [PS] Young Turks/Sonny 1981 5.00
- 49886 Tonight I'm Yours (Don't Hurt Me)/Tora, Tora, Tora 1981 5.00
- 49886 [PS] Tonight I'm Yours (Don't Hurt Me)/Tora, Tora, Tora 1981 5.00

Albums

MOBILE FIDELITY

- 1-054 Blondes Have More Fun 1980 $25.00 — Audiophile vinyl

WARNER BROS.

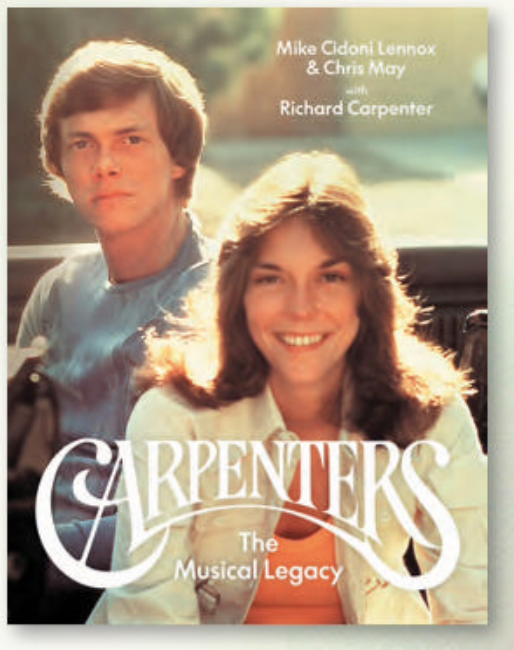
- BSK 3092 Foot Loose and Fancy Free 1977 $10.00
- BSK 3261 Blondes Have More Fun 1978 10.00
- BSP 3276 [Picture Disc] Blondes Have More Fun 1978 20.00
- HS 3373 Rod Stewart Greatest Hits 1979 10.00
- HS 3485 Foolish Behaviour 1980 10.00
- BSK 3602 Tonight I'm Yours 1981 10.00
- 23743 [(2)] Absolutely Live 1982 12.00
- 23743 [(2)DJ] Absolutely Live 1982 30.00 — Promo only on Quiex II vinyl

Current market value for records in Near Mint condition

GM: *So what's next for you?*
CA: I found an agent to work with me and my brother to book some shows (for) the new year. That show we do together is so cool. There's nothing like it. We got comedy in there, we got drum playing and drum battles. But we also do some historic songs. We do all the hits that we played with Black Sabbath, Ozzy Osborne, Rod Stewart, Blue Murder. We're gonna add "Hot Legs" and "Young Turks," the songs I wrote for Rod. We could do a heavy version of "Young Turks" that maybe we'll do on our next record.

AN INTERVIEW WITH **RICHARD CARPENTER** ABOUT THE BOOK *CARPENTERS: THE MUSICAL LEGACY*.

BY KEN SHARP



NBC

the Legacy of the CARPENTERS

"Close to You," "We've Only Just Begun," "For All We Know," "Rainy Days and Mondays, "Goodbye to Love," "Yesterday Once More," "Top of the World"... These are all part of the Carpenters legacy of exquisitely crafted and consummately produced and performed soft rock classics that grow immeasurably year in and year out, garnering new legions of followers to their musical magic. An extraordinary new book, *Carpenters: The Musical Legacy,* by Mike Cidoni Lennox and Chris May with Richard Carpenter, eschews the tragedy surrounding the band with the untimely passing of Karen Carpenter in 1983, and instead focuses on what really matters, their sublime catalog of timeless songs, songs graced by her blue, heartbreak-infused voice and the picture perfect arrangements and production by Richard Carpenter. Richly illustrated with over 200 images culled from Richard's personal archives and a dazzling array of rare ephemera, the book's text is based on over 100 hours of interviews the authors conducted with Richard. Join us for a conversation with Richard Carpenter and the authors Mike Cidoni Lennox and Chris May for a portrait of the Carpenters in song.

GOLDMINE: *Richard, in "Yesterday Once More" you regale the power of radio and memory and nostalgia. What are your memories of hearing The Carpenters' first giant hit "Close to You" on the radio? Were you and Karen together when that happened?*
RICHARD CARPENTER: I remember we were together when we first heard songs from *The Carpenters,* our first album on the radio, because the disc jockey Johnny Magnus let us know he just loved the album and at a certain time in the early evening he was going to debut it. As far as "Close to You," I can't honestly remember whether we were together, but we probably were because we would go back and forth from the studio in one car and we were in the car quite a bit in between runs to the studio. So I would say so. The impact of hearing our music on the radio is impossible for me to put it into words. There's a feeling that you've gone against what a lot of people on the way up said was going to happen, which was not much was going to happen with our demo for one reason or another with the sound. But we believed in it. And of course, Herbie Alpert did. And it was like a vindication, if you will. It sounded really damn good for AM radio. Of course, it was compressed when you go into the second verse and the rhythm, the bass and the drums kick in, you could hear the kick drum being sucked in. But that didn't make all that much difference at least on AM radio.

GM: *During that period when Carpenters first hit it big, what vinyl albums were in the heaviest rotation on both of your stereos?*
RC: Well, around that time, this would have been a little later, The Beach Boys *Surf's Up,* the newest Chicago albums and Paul McCartney's *Ram,* without a doubt. There was also Carole King's *Music*

album and before that, *Tapestry*, too. It came out right around the time of "Rainy Days and Mondays."

GM: *There's an interesting photo of you and Karen from the early '70s and you're photographed with your record collection and Karen's holding and looking at the inside of the* Ballad of Todd Rundgren *album. Do you remember if you and Karen were fans of that Todd Rundgren album?*
RC: Oh, yes, very much. Todd is a talented guy. Some people said about my songs as well that you think they're going to make a certain turn, they're going to go to a particular chord change and it doesn't go there and yet it makes perfect sense when it does make the change, and (Burt) Bacharach's music takes that far and away. I mean, he's the king of that and Todd Rundgren was the same way. It was a different progression of chords, a different structure of the chords. It was a unique sound.

GM: *I'd imagine his biggest album,* Something/Anything?*, that followed the release of* Ballad of Todd Rundgren*, an album with songs like "I Saw the Light" and "Hello It's Me," would have been in your wheelhouse.*
RC: Oh yes. Karen and I were both fans of *Something/Anything?*.

GM: *I'm very impressed with your work not only as a songwriter, but especially as a producer and arranger. How in the world did you have the knowledge and expertise so early on to create a picture-perfect record like* Close to You *both as a production and in terms of its arrangement? Who were those producers and arrangers that inspired you at that time?*
RC: Karen and I were both old souls. I just happened to hear "Close to You" yesterday on the radio and I thought, what a remarkable record. It really is. It's almost the perfect record. There's not much I would do to change it, and Karen had barely turned 20 when she sang it and yet she was way beyond her years as far as interpretation. I think some of it was in my DNA and that Karen and I were old souls. But we had listened to a number of older recordings that my father had in his record collection or that he'd buy as they came onto the radio in the early '50s and mid-'50s and all of that. So I think a lot of that inspiration came from those records, and I need to thank him. The overdub harmonies of Mary Ford, the Les Paul and Mary Ford records, it's tight voicing, and they're overdubbed and of course, when "Tiger Rag" came out, it had the biggest influence on me. I'd say that was 1950, maybe 1951, so I would have been four and a half, and it had such an impact on me.

GM: *Your choices as producer and arranger on* Close to You *are stunning; every decision you made was the perfect choice and to be able to do that so early on in your recording career is remarkable.*
RC: Well, it is. When I got down to thinking about this because I was not only in charge of selecting or writing the material but then arranging it. And the arranger is the unsung hero of the business because you could have a proven singer and a proven song, let's say, or a song that will prove to be a big hit and if it doesn't have the correct arrangement, it's not go-

The Carpenters performing on a television variety show during their heyday in the 1970s.

RICHARD CARPENTER COLLECTION

ing to go anywhere. Yes, we listened to so many different things and *Close to You* is definitely influenced, even though I never heard Burt's (Bacharach) arrangement until after ours was done. That's why it has Bacharach-ish influence.

GM: *In terms of creating those lush harmonies that you and Karen would do on a song like "Close to You," can you run us through the process you employed to build those trademark Carpenters harmonies?*
RC: Well, on the first album, we used eight tracks, so we were severely limited because I wanted to do all these overdubbed vocals. But starting with the *Close to You* album, we had 16 tracks, but we still have to do a lot of bouncing. What we did on a typical Carpenter chord is like the end of "Close to You." It's four-part harmony, and we triple it. So there are 12 of us singing the four parts. The opening chord of that is an inversion of D flat major seven. Because we didn't have that many tracks with Karen and I singing together on the outer harmonies, so she'd take the top, I take the bottom and get it until we were satisfied and then double it, and then triple it, and then go into the inner two harmonies, which we call BGs, background. So BG one was the outside harmonies and BG two was the inside harmonies. That's how we worked it. But think about that record. I also wanted some strings on it. I wanted the overdub trumpets, Chuck Findley. Of course, we had the track and there's a little bit of Wurli (Wurlitzer) electric piano near the end and of course, we quickly were running out of tracks.

RICHARD CARPENTER COLLECTION

Karen and Richard Carpenter at Christmastime, back home with the family.

GM: *Were you, Hal Blaine (drums) and Joe Osborn (bass) cutting live?*
RC: Yes, but only the rhythm track.

GM: *Were you able to nail a track fairly quickly?*
RC: Fairly quickly. Except when one came along that took a little more concentration or attention.

GM: *Do you recall a Carpenters recording that was more challenging to get a really great basic track?*
RC: Yes, "Close to You."

GM: *Why was that challenging?*
RC: It's a very deceptive song and a very deceptive arrangement. The whole thing makes it sound like it's an easy song, and the trouble with that one is it was so strict with timing and rhythm. It was very easy to start rushing and ultimately, you never want to admit that you need the click track, but on several of them you do and that was one of them. We finally said, "OK, we need a click track," so "Close to You" took around 40 takes to get that basic track with bass, piano and drums, but that was an exception.

GM: *Your collaboration with lyricist John Bettis on "Goodbye to Love," "Yesterday Once More," "Top of the World," among others, worked very well. What was the inherent magic of your collaborative work, the spark that fueled the creativity?*
RC: We were introduced to each other in 1966 by our university choir director. The director knew that I was writing pop songs and I had met John briefly and knew that he was writing songs, too. But to me, his lyrics were the special thing, and I thought we could work well together, which we did in the formative years, and then he took off for parts unknown before the Carpenters hit. And then we did and I wanted to be writing some songs. So of course, publishing at A&M Records were saying, "Well, how about working with Paul Williams or some of our other writers?" And I said, "I know this guy. I feel we work well together, and I need you to find him for me. We didn't know where he was. I think he was up in Northern California or Central California, but the people from A&M tracked him down and brought him to L.A. and he signed with them. And it's a good thing I have an actual talent to see certain talent in other people.

GM: *An example of that is "Goodbye to Love." Can you share its back story?*
RC: I was watching *The Late Late Show* or *The Late Show* and there was a Bing Crosby movie from the early '40s called *Rhythm on the River*. And in it, he plays a ghost songwriter and he's ghosting for a famous songwriter — this is all fiction. He's played by Basil Rathbone, and Basil Rathbone's character was going through a dry spell and Bing, the ghost songwriter, was taking care of that. But they kept referring to Basil Rathbone's biggest hit in this movie and it was called "Goodbye to Love," and you never heard the song "Goodbye to Love" in the film. It was just referred to. And when I heard that I imagined, (sings words) ... "I'll say goodbye to love, no one ever cared if I

should live or die...” I kept the melody going and that’s where I ran out of lyrics and got ahold of John, and we sat down together and finished the lyric. And right around the same time, we met Tony Peluso, and he was the leader of a group that opened the show for us on one tour. I heard him go into a guitar solo on one particular song every night, usually a college gymnasium, and I’d hear him lay into his solo on this particular song. He’s not just playing a lot of notes. It was improvisation, but it was musical. And that’s when I got the idea about the guitar solo for “Goodbye to Love.” Karen and I had a number of people around us saying, “Why are you doing (this) with an unknown? Why don’t you just get someone like Louie Shelton?” And I said, “Because nothing against Louie or anyone else, but I like the way Tony plays, and I just think he’s the guy, and he was the guy. We asked him to come to Studio B, and he sat out in the middle of the floor. He had this little fuzz unit called a Big Muff that got just the right sound that I wanted. He said, “I have to tell you, I don’t read music” and I said, “I don’t need you to read.” And I said, “Here’s what I want.” I gave him a chord sheet and I sang him the melody. This is not at the end. This is the break in the middle of the song. And I said, “I want this much of the melody” and I sang that much of the melody and then I said, “Take it with the chords.” Tony got the whole thing with the exception of one spot near the end of his solo in one take.

GM: *With that, you pretty much created the template for power ballads to have these gonzo hard rock, fuzzed-out guitar solos.*
RC: Yeah, I guess so. (laughs)

GM: *You and Karen were big Beatle fans. Carpenters famously covered “Help” and “Ticket to Ride.” Tell me about when you and Karen met Paul McCartney at 10cc’s Strawberry Studios?*
RC: Well, we were touring the U.K. in ’74, and we got a message from him that he was recording with his brother, actually. They were recording the Mike McGear album. And he asked if we would like to stop by? So, of course, we’d like to stop by. So we stopped by (laughs) and just watched him with his brother Mike. And then after a while, excused ourselves because of course, they were busy, but it was really nice of him to ask. Paul complimented us and said some really nice things about Karen’s singing, too.

Karen Carpenter charms the crowd as The Carpenters perform live at an outdoor festival.

RICHARD CARPENTER COLLECTION

GM: *Knowing Karen was not as confident as she should have been about what a wonderful singer she was, didn’t she have a run-in with Paul’s songwriting partner in The Beatles, John Lennon?*
RC: Yes. She told me about it on a phone call. She and her beau were heading into a particular restaurant, Beverly Hills. John was coming out and in passing, John said something to Karen, “ a lovely voice, luv” or “a beautiful or a great voice luv,” and Karen was flabbergasted. I spoke with her and said, “Karen, of course all these people are going to tell you that you’re great because you are a great singer!” I don’t think she ever realized just how damn great she was. With Barbra Streisand, the same thing. They’re kind of bumping (into) each other and she said, “I think you have a lovely instrument” or something to that effect.

GM: *“Rainy Days and Mondays” is a classic Carpenters song merging beauty and melancholy. There was a deep*

melancholy that Karen was able to bring into her singing. Where do you think that wellspring of her ability to connect with the melancholy comes from?

RC: It's a combination of you're made of with your genes and of coming back to the cellar where dad kept his music; that's where we listen to music. And whenever I went down there, if I wasn't playing classical, she wasn't all that crazy about it. But if I was playing any other sort of record, she would come down and listen to the records with me. Our dad had quite a diversification in the types of music he liked. So she heard the older singers, the Nat Coles and Perry Comos, and that all just sank in. She was a receptacle but a natural one. She was just born to sing all this stuff. And as Tom Nolan wrote in his cover piece for *Rolling Stone* magazine about her life, he said, out "comes that marvelous voice live as it is on record." And he said it was "youth combined with wisdom."

GM: *You forged a particularly close relationship with Herb Alpert of A&M Records. It wasn't just a co-head of the record label relationship. It really seemed that he cared and connected with the ethos of The Carpenters. What was it about that relationship that really flourished both in a professional and personal way?*

RC: Well, I have to say, first off, Herb and Jerry Moss as heads of A&M were different than just about any other one in that. If they signed an artist, they believed the artist should do what he or she wants, with the exception of what he or she thought was best for them. So you had quite a free reign anyway, but with us, Herb heard the demo with all the vocals stacked and, of course, Karen's lead, and he just went half carte blanche. And even after the first Carpenters album didn't happen, and there were rumblings from other people at A&M, he said, "No, I'm going to give them one more chance." And that was one of the great decisions of his life. (laughs) He believed in us big time, and it was marvelous as a pair of young people that we were to be given carte blanche. He didn't say, "I don't want you to waste money on strings, you're a new act." But no, whatever I heard, we were allowed to do.

GM: *Let's close with a hypothetical question. If you could be with Karen again, even for an hour, and you were told you can you talk about things and you can play piano and she can sing a few songs with you, what would you talk about and what songs would you choose to have her to sing?*

RC: Well, I would once again let her know just how damn great a singer she was. One of the songs I would do with her would be "But Beautiful." It's from one of the Bing Crosby road pictures and went on to be a standard.

GM: *And is there a Carpenters song you would love to hear her sing one more time with you?*

RC: There are two that, had she lived, we were going to redo because she was only 19 when we did our first album, and I was 22, and in the next two to three years that followed, our voices changed in that they weren't as husky as they were originally. That's why she wanted to redo the lead on "Merry Christmas, Darling" and "Ticket to Ride," the remix from '73 because she wasn't all that wild how husky her voice was. So there were two that happened to be Bettis/Carpenter songs, and one that she wanted to redo. One of them was "Eve" and that's an album cut on the first album. Actually, the other one was on the first album, which is called "Someday." She mentioned it several times. She wanted to redo them, and I wanted to redo them as well.

Karen Carpenter took full control of the drums when performing in concert.

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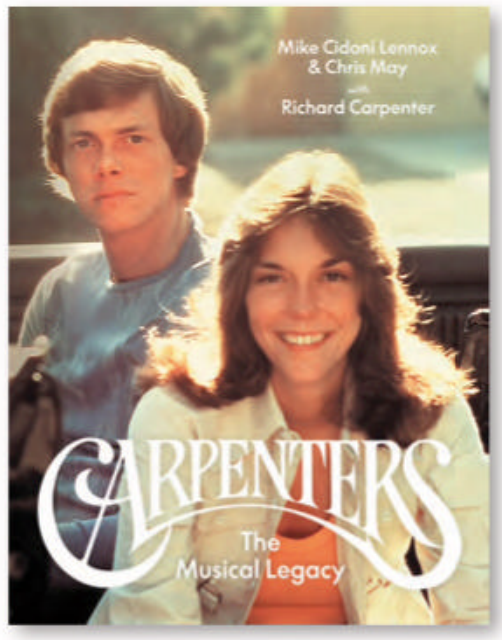
INTERVIEW

AUTHORS MIKE CIDONI LENNOX AND CHRIS MAY OF *CARPENTERS: THE MUSICAL LEGACY*

GOLDMINE: Carpenters: The Musical Legacy *is a beautiful book. What makes this new book different from the others on the Carpenters?*

MIKE CIDONI LENNOX: Our mission was to shift the focus away from where it has been since Karen's death in 1983, which has been Karen's tragic death. In fact, Apple Music dubbed Carpenters as "the most tragic story in the history of pop," and I beg to differ with that. I brought it up to Universal Music when I was working on the RPO album in marketing and publicity, and then brought that up to Richard, and he agreed. Chris (May) and I then approached Richard and said, let's put the focus back on the music as much as we could. And that's exactly what this book does. The reason that we continue to talk about Carpenters isn't because Karen died. It's because Karen and Richard left an incredibly strong legacy, and not only of hit singles but some really powerful concept albums, from the first one in 1969 through to at least 1975's *Horizon* as well as including *Christmas Portrait* in '78.



GM: *The Beatles'* Sgt. Pepper *is often picked as the greatest Beatle album. What album in the band's catalog is their* Sgt. Pepper*?*

CHRIS MAY: Well, I would say because it's more of a true concept album. It would be *Now and Then* from 1973. And in terms of side one being a number of individual singles and album cuts and then side two is an oldies medley, which is all beautifully crafted together and linked with DJ sound effects, a lot of that kind of thing. So when I think *Sgt. Pepper* and a lot like with Brian Wilson's *Pet Sounds*, which comes to mind I'm sure for all of us, I would say that conceptually in terms of the links, a lot of the sound effects and just the overall concept cover to cover it would be the 1973 *Now and Then* album.

MCL: My pick is also Richard's, which is *A Song for You*. This is an album with distinct beginning, middle and end, and it truly has an emotional arc. I remember putting it on in 1972 when I first got it, and it's just a chiller from that very first piano chord of "A Song for You," Leon Russell's song to Karen's vocal. And we've never heard them perform like this before. They were swinging like a late night jazz band playing for late night jazz musicians. We never heard them sort of get that down and dirty before and the first side with *Goodbye to Love* and Tony Peluso. That album had more singles on it than any other. To end that first side with "Goodbye to Love" and to be a teenager, my head almost exploded. It was extraordinary. I believe that there were seven singles ultimately off of that album, and then to end with it really eerie reprise of "A Song for You" especially in light of what happened to Karen (recites lyrics) ... *"And when my life is over, remember when we were together. We were alone and I was singing this song for you."* How prophetic and eerie. I remember just sitting and going, you've created a masterpiece here.

GM: *What can you tell us about the enormity of Richard's archive — what were the finds/discoveries that surprised and excited you?*

CM: Richard's home houses a 2,500-square-foot media underground, which contains approximately 5,000 color slides and another 5,000 or 6,000 photos, all meticulously organized in photo books, not to mention a massive record collection, dating back to the mid-20th Century. Included are Carpenters reference tapes, acetates, and every Carpenters release in all (or most I should say) formats. He also has a large warehouse about 20 minutes from home, where he stores his renowned automobile collection (many seen on Carpenters album covers), as well as rare artifacts to include recording contracts, musical orchestrations, fliers, posters, articles and other memorabilia.

GM: *Is there a Carpenters holy grail item that you wish he had or Richard wished existed?*

CM: Not much that doesn't exist! He and I did both ask each other early on if the other had a copy of his and Karen's original recording contract with A&M Records from April 1969. Unfortunately, neither of us do.

GM: *What's the greatest misconception about Carpenters?*

MCL: That they were a singles act — as many of their detractors would like to believe. They sold many millions of albums worldwide.

GM: *In the book, I was surprised to hear Richard harbored regrets that The Carpenters were used as a touring entity? Can you share your insight into that thinking?*

MCL: Richard's feeling is that the music is "in the grooves" as they say. The records sold themselves, and management did them a terrible disservice by placing them on the road as much as they did. Richard feels they didn't need to be doing all of that touring, as it made no difference when it came to selling their albums — and he's right. A sidenote: He's not a fan of concerts in general.

GM: *Working on this book with Richard, in recounting Carpenters history, what were the happiest moments that put the biggest smile on his face and by contrast, the downside of fame that impacted him?*

MCL: This would have to do with the early days — all of the excitement of finally securing a recording contract, having carte blanche in the recording studio (a freedom A&M gave to all of their artists) to create with no limits, and of course hearing "(They Long to Be) Close to You" on two 50,000 watt radio stations in Los Angeles, at the same time!

GM: *As writers, researchers and music historians, what were the greatest challenges, rewards and surprises you experienced while working on the book,* Carpenters: The Musical Legacy*?*

CM: Mike and I laugh about it all the time, it is that we very much are yin and yang. We come from two very different places, but there are a lot of similarities and overlap. But then yet again, for me,

because mine will probably be a little quicker. I'm more of a minutiae guy in terms of the production, the arrangements and that kind of thing. So for me, it's less about the arc of the story, more about the details, a lot of the things that are hidden on album tracks, things, certain production techniques that Richard utilized that he pioneered for generations to come in terms of pop music. As far as challenges, I would say initially, the first year of this last two years, working hands on with Richard was primarily doing recording audio tape interviews. I think it took us almost a full year for all three of us to lock into and come together with some cohesiveness in terms of what the final vision of this book was going to be. I think in terms of a lot of the ephemeral-related items and some of the more arcane things and that took a little while for Richard to warm up to some of that. And rightfully so; you think that a lot of times your general audience doesn't understand a lot of this, but that's why we have a master who knows how to write in a comprehensive way. But for me, that was probably the most challenging thing, really getting into some of the more archival images, ephemera, photographs and a lot of the details and picking Richard's brain for things like the discography and some of the more data reference sections in the book.

MCL: The most interesting moments of it for me were when we were able to present things to Richard, who has an incredibly sharp memory, and when he doesn't remember things, he has the archive to go look things up. I was able to present to him facts about his own act that he did not know and that was really extraordinary. For 50-plus years, he's been telling a story about The Academy Awards and why he and Karen were not invited to perform "For All We Know" at the Academy Awards, that was incorrect. I found out because I called the Motion Picture Academy; I cover film for the Associated Press. So I have those connections and in COVID went through their archive and found out that they actually could have been invited when he'd been saying, "No, we couldn't be invited because we didn't perform it in the film and we weren't motion picture people." That wasn't the reason. It was great to inform him about his own stuff. The most challenging part was trying to tell this in a concise way. We live in a 300-word universe now, and these are all 3,000-word stories. We wanted to tell the story of every single track and every single thing, and it was Richard himself who said, "Oh, this is painfully long." We had to cut so much out. — *Ken Sharp*

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The Only Folk Concert Recording From Inside the New York City Metropolitan Opera House

VOCALIST-FLAUTIST **IAN ANDERSON** REVIVES ICONIC ROCK BAND FOR FIRST ALBUM IN 19 YEARS, *THE ZEALOT GENE*.

BY HOWARD WHITMAN

JETHRO TULL'S NEW GENE

TRAVIS LATAM

JETHRO TULL 2022: David Goodier (bass), Scott Hammond (drums), Ian Anderson (flute, acoustic guitar, harmonica, vocals), John O'Hara (piano, keyboards, accordion) and Florian Opahle (guitar — on album only).

On paper, it would appear that Jethro Tull have been on hiatus for close to two decades now. The long-running band — which pioneered a unique mix of progressive rock, heavy metal, folk and other styles to such a degree that their sound virtually established its own genre — are releasing *The Zealot Gene*, their first new studio album in almost 20 years, in early 2022.

The truth is somewhat more elusive. Ian Anderson, who has served as Jethro Tull's songwriter/vocalist/flautist/acoustic guitarist and guiding light since the band's formation in 1967, never stopped making music in the 19 years that have passed since the 2003 release of *The Jethro Tull Christmas Album*. The ensuing albums he released under his own name (which included *Thick as a Brick 2* — a direct sequel to the band's 1972 classic), were arguably Jethro Tull albums under another name. They certainly shared the hallmarks of the band's sound, combining Anderson's flute, guitar and vocals with the power of a road-seasoned rock band. While the members of Anderson's solo band differed from the previous Tull lineup (most notably in the absence of guitarist Martin Barre, a Tull member from 1968 to 2012), they certainly played in the familiar style.

In 2021, Anderson reclaimed the Tull name for his new music. His relationship to the band name may be similar to that of Robert Fripp to King Crimson — as with Fripp and Crimson, when Anderson decides a band are Jethro Tull, they *are* Jethro Tull.

Joining Anderson in the current lineup are Joe Parrish-James (lead guitar), Scott Hammond (drums), John O'Hara (keyboards) and David Goodier (bass). Florian Opahle, who left the band in 2019, played lead guitar on the album.

Goldmine spoke with Anderson via Zoom. In a wide-ranging conversation, the noted raconteur commented on his reclamation of the Tull name for his current band, the themes of the new album, 5.1 remixes of his classic work and his thoughts on touring in the age of COVID.

GOLDMINE: *Let's talk about the new album,* The Zealot Gene. *Is it correct to say it has a biblical theme?*

IAN ANDERSON: Well, that's not really the theme. The theme was that I sat down on day one of opening my mind to a new project to think, "What should this be about?" And I just got it in my head, "Maybe I'll write 12 songs about 12 different, very strong human emotions." So I made a one-word list of different things like love, compassion, loyalty and bad stuff like anger and retribution and jealousy and rage. I looked at my list, each one to be the subject of a song, and I thought, "Wow, those are words I remember so well from reading different parts of the Bible." I then went, out of interest, on a biblical search of all of those words, and came across lots of texts. I copied and pasted some of that text into a document, just as a little reference for each of these songs. But it wasn't that I was setting out to musically illustrate biblical passages,

"At the end of the day, what I'm writing about is mostly things that have to do with the world we live in right now."

— IAN ANDERSON ON THE WRITING OF *THE ZEALOT GENE*

because they just served maybe as an analogy, or sometimes as a metaphor for something that I was writing about that is common to the world today and the human condition. I didn't want to be bound by a biblical reference, but it was nice to have that as a kind of thread sitting in the background. I think only really one of the songs is deliberately left in a biblical context of some thousands of years ago and the rest of it. Sometimes I think if people listen to it, they wouldn't make any connection with anything in the Bible unless I explained it, which I do in the liner notes of the album, so people can if they want to. They can see what lay behind the song, the writing process, but you shouldn't make too much emphasis on the biblical analogies. It's dumb. It's some part of the process. But at the end of the day, what I'm writing about is mostly things that have to do with the world we live in right now, but avoiding such topics as COVID, which I think we've all had quite enough of. Anyway, it didn't exist back in 2017 when I wrote all the lyrics, so...

GM: *So this project has been in the works for a long time. Could we talk about the recording process? How did this album come together, recording-wise?*

IA: The seven songs that we recorded in 2017 were done after five days' rehearsal and four days of recording. So we worked really fast and we had seven songs complete. I completed and mixed them later that year, but 2018 and 2019 went by because of so much touring and I just kept putting it off, the booking of studio time to go and do the last five songs, which were already written and complete in terms of lyrics and chords and everything. But when the pandemic came along, then like many people, I tried to be optimistic and hope that we would be able to get back in the studio, but things went from lockdown to worse. In March of 2021, I thought, "I can't wait any longer. I really must get on and finish this record." And the only way to do it was to do the last five songs sitting at home with an acoustic guitar and a few other instruments. Then some of the guys sent in some additions, musically speaking, as audio files which are incorporated into the mix, having supplied them, of course, with what I'd already recorded, so they knew what the songs were about. They had the lyrics, they had the chord sheets, they had everything to help them come up with some parts, and we got the thing finally finished and mixed and mastered by June, when it was handed over to one of the six record companies that we entertained some discussions with. So it seems like it's a long time in the making, but the total number of hours to make this album was, we certainly know, more than most other Jethro Tull albums and probably less than some. It was just spread over a long period of time. Sometimes if I was sitting there scratching my head and rewriting songs and changing the lyrics or deleting songs and starting again, everything went absolutely to the original plan. Since the beginning of March in 2017, nothing really changed.

GM: *This is the first Jethro Tull album in a long time. Your recent recordings up to this point have been Ian Anderson solo releases — even* Thick as a Brick 2*, which was a sequel to a Tull album. How did you determine that this was a Jethro Tull album rather than an Ian Anderson solo project?*

IA: The guys who are on *The Zealot Gene*, they've been playing with me for about 15 years on average, and that makes it the longest continuous lineup of Jethro Tull. And yet, in spite of doing hundreds and hundreds of concerts as Jethro Tull live onstage, they had not been collectively on an album released simply as Jethro Tull. So right at the beginning of recording this, I thought I should make this a band album. It'll be a Jethro Tull album and the guys can at least say, "Oh yeah, I was on this Jethro Tull album." So that was a decision I took back then. But looking back to 2014 when I recorded *Homo Erraticus*, I also wrote that as a band album, and we recorded it and rehearsed it, and in the studio everybody played on all the tracks. I guess I should have really called that a Jethro Tull album, too. But for whatever reason, I didn't, and that's why I suppose people are saying, "Oh, there's the first Jethro Tull album in over 20 years," as if somehow I've been digging potatoes on the farm for the last 20 years. But of course, I've done lots of things in the last 20 years, including the *Thick as a Brick 2* album, *Homo Erraticus*, the *Jethro Tull: The String Quartets* album. There's also been two books and a bunch of live performances, hundreds and hundreds of shows all over the world, including three U.S. tours in 2019. So we've been really very busy, and for an old man like me, I don't feel like I've been out of circulation by any means. I've probably been consistently around and getting on people's nerves for 53 years now.

GM: *Never! I'm sure your legion of fans will welcome a new Jethro Tull album. Do you think there is a commercial power to releasing it under the Tull name?*

IA: I have no idea. I did discuss that with the record companies and the record company we chose to go with (Inside-Out), as we've had subsequent discussions more recently about the next album, and just said, "Well, whatever you want to call it is fine by us. We don't mind if it's Jethro Tull or Ian Anderson. We feel that the identity is there and it's whatever you feel is right and that's OK." But as far as commercial decisions, marketing and promotion, I'm not the driving force. I want to work with a record company who bring their expertise and commercial analysis to the table and decide how best we should present that to the public. That's their job. But to start talking about promo videos and marketing campaigns and whatever, yeah, I like to know what's going on. But I certainly don't want to be the driving force behind that. It's a bit of the business I don't feel I really want to have to be involved in. I'm very happy to leave it to record companies to do what they're supposed to be able to do best, rather than telling them what to do. I'm

RECENT TULL: Ian Anderson performs live during a concert at the *Admiralspalast* on September 25, 2017, in Berlin, Germany.

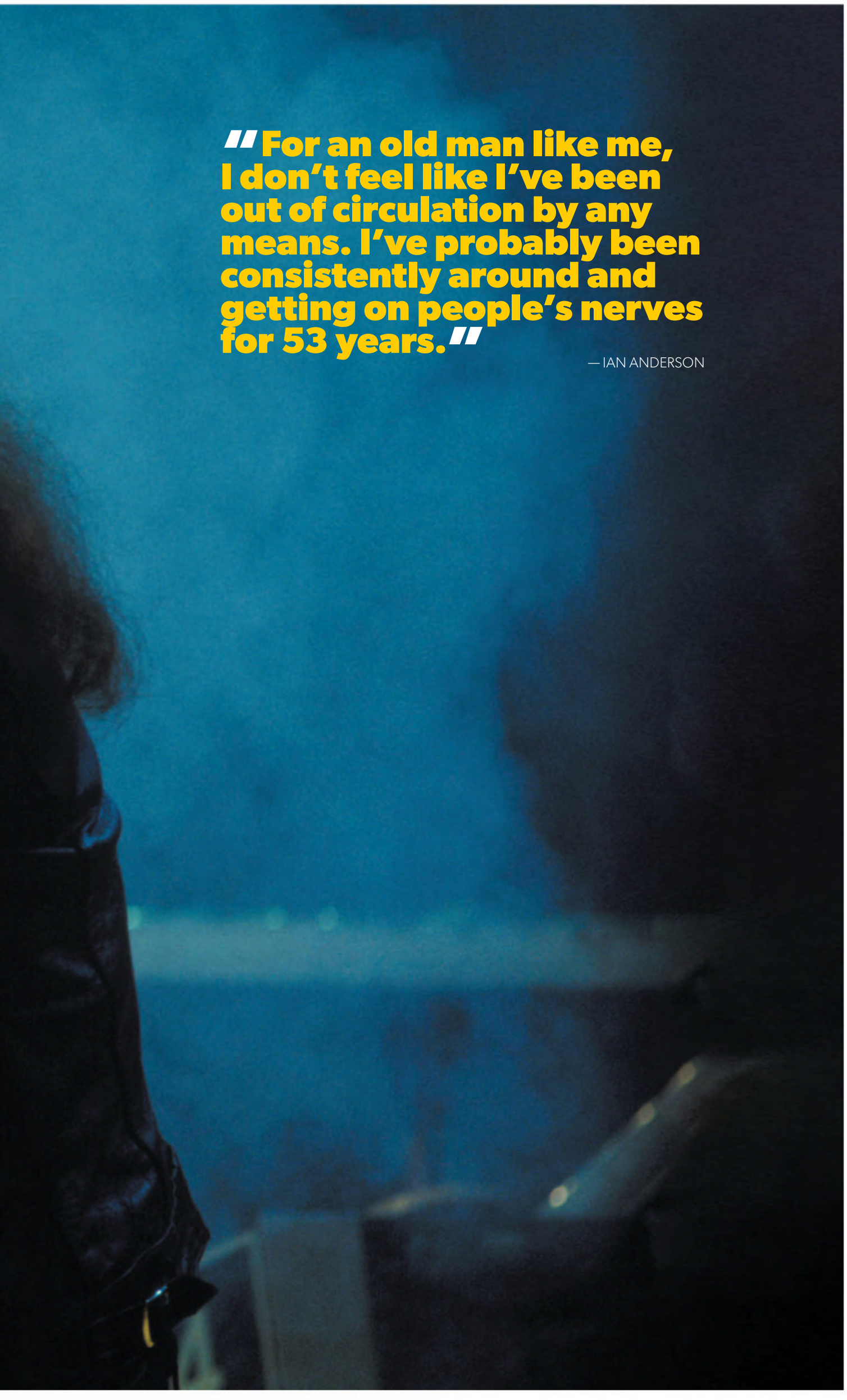
FRANK HOENSCH/REDFERNS

not the control freak that everybody seems to think I am. When I work with a mastering engineer, he really has freedom to put his fine-tuning to the masters that I've mixed and make these tiny little changes. I'm not going to tell him how to do his job, especially when he's got ears which are many years younger than mine, so I give people that decision. The same with remixing albums; Steven Wilson has done many of them, and I don't tell him what to do. I trust him to make some cautious, careful decisions and to do what he is capable of doing. I certainly wouldn't want to try to do that. I wouldn't want to go back and revisit all those albums and remix them. I'm too familiar with it. I'm very happy for him to do that, but I like the idea that when people have a particular talent and skill, then let them do it, that's what they're there for, rather than telling them all the time the way you want it done. However, I do not employ a travel agent because there I would be telling the travel agent all the time, "This is what you've got to do," so it's much easier for me in the internet age simply to be my own travel agent and book flights and hotels and do tour itineraries and all that sort of stuff, because by the time I've explained the parameters to somebody else, and they screw it up anyway, then I'm not interested. So there are some things I do take over and say, "I'm going to do that," but not all the time by any means.

GM: *Speaking of Steven Wilson's 5.1 remixes of some of the classic Tull albums, how did you feel about those?*

IA: The ones that Steven has done, I have heard because I've been to his studio to hear the 5.1 surround mixes, but because of the pandemic and COVID I didn't go to visit. Jakko Jakszyk did the 5.1 surround of *The Zealot Gene*, and although I've received my copies of it, I have no means to play it. I don't have a CD player because they no longer put CD players in Apple computers, and I don't have a record player, and I don't have a 5.1 surround system. So I'm afraid for me it's just a mystery. But I trust that Jakko did a good job. If he didn't, someone will probably tell me and follow by telling him, but I don't know. I don't do 5.1 surround. It's just too many speakers. If I spent maybe a quarter of a million dollars on a control room with great speakers and great state-of-the-art systems, then it would

CLASSIC TULL: Ian Anderson performing with Jethro Tull on British TV show *Supersonic* during the 1970s.



"For an old man like me, I don't feel like I've been out of circulation by any means. I've probably been consistently around and getting on people's nerves for 53 years."

— IAN ANDERSON

be a joy to listen to, and other people's music, too, I suppose. But I have better things to do with my money than build an elaborate control room system, especially when it's employing technology that will be outmoded within two or three years. Right now, you'd have to go further than that and put in Dolby Atmos with 11 or 12 channels; it's just become mind-bogglingly complicated. I'm not a big music listener anyway, so when would I ever go and listen to anything? That's just not going to happen. If I listen to music, on the rare occasions I do, I'm listening to digital audio files with headphones on.

GM: *There certainly is an audience out there for such remixes and deluxe reissues of the classic work. I was wondering if there are any more reissues coming from the Tull catalog?*
IA: Steven Wilson finished all the audio on *The Broadsword and the Beast* some many months ago. All the album artwork and the booklets and the extras, a vast amount of material, both audio and in terms of information and text materials, are done — it's the most elaborate box set ever by a long way. It's to be released in July of 2022 and that for now is the project I suppose that's the focus of attention at Warner Music. Tim Chacksfield is the main man behind these catalog rereleases. I guess we'll be talking in the months to come. What should we do next? Whether or not Steven Wilson wants to do any more, I don't know. He's really a fan of the Jethro Tull of the '70s because he was a young guy then. Before he became a musician, I think his era of Jethro Tull music, being a fan, that's really encapsulated within the 1970s. So he was stretching it a bit to do *Broadsword and the Beast*, and I'm not sure that he'll want to do any more beyond there, but we'll see. He'll certainly be welcome if he decides he wants to.

GM: *You mentioned Jakko Jakszyk. Perhaps he could work on some of your other albums? He's a very fine remix engineer as well.*
IA: That's right. Jakko, of course, is the guitar player and singer of King Crimson and an artist in his own right. So just like Steven, he really wanted to get back on the road and do things and be active as a performing musician. So whether or not any of these guys will have the time and inclination to do that in the months to come, I don't know. We'll see.

GM: *You have live dates in Europe booked with Jethro Tull for 2022. What is your outlook on this tour, given the current situation with the COVID pandemic?*

IA: We're supposed to go to Finland in early January, in just two weeks' time basically, and that's the third time it's been rescheduled. It was supposed to happen in March of 2020. We actually flew to Helsinki and by the time we checked into our hotel, the government had held a meeting to decide that all indoor performances, everything was canceled, and so we had to fly back to the U.K. and that was the last concert of the last outing. More than a year and a half went by before we were able to perform again. But it was a long time of doing nothing and all the shows that were due to take place in 2020 were shuffled into 2021, and then they've all been pushed into 2022. So since the end of August, we did manage to do September, October, November and a few dates in early December. But of course the pandemic is now raging again with a new, very, very transmissible variant. And already our promoters, with a tour scheduled in January, February and March, are now looking for alternative dates, so no decisions have really been taken as of today. But any day now these discussions will come back into play, and we will have to make decisions as to whether promoters think they can realistically, financially, take the risk to go ahead and that, I'm sure, is going to be the situation for January, February, March and April, probably into May. I think the summer concerts, particularly those that take place outdoors, are more likely to be safe and go ahead, but we face one huge problem in touring now, particularly with a very transmissible disease that is out and about in a way much more than delta or the original alpha variants. The trouble is that when we go away anywhere, we have to test to come home. We can't get on an airplane without taking a test, and if any one of us fails a test, it's 14 days quarantine locked up in a hotel room

1972 TULL LINEUP (L-R): Ian Anderson, Barriemore Barlow, Jeffrey Hammond, John Evan and Martin Barre.

GIJSBERT HANEKROOT/REDFERNS

with pizza being slid under the door. It's an absolute deal breaker, because if we have to face that risk, I'm not sure that any of us really are prepared to go. And if we go somewhere and anybody ends up with COVID, then the next tour is canceled as well — that's it. Sooner or later, we are all going to encounter this virus. We may not get particularly ill. We may not end up in hospital. We may not die, but we will end up failing a test and being quarantined in a far-off land where we don't even speak the language, let alone that for two weeks you're staring at an empty toothpaste tube because you didn't pack a whole one, or you forgot to bring enough spare underpants or socks or whatever. These days, we're going to have to go away prepared for being banged up for two weeks in a hotel room. It's a real added hassle and I'm sure it's one that affects everybody, whether you're going on a holiday or going off to work like I am. When we were on the road during the last few months, we were all testing every 48 hours just for mutual comfort that we could spot infection early, isolate the person, and provided it wasn't me or a vital member of the band, at least the show could go on if we were very careful and very quick. From the day before I went to Italy to the day after I came back, I have had six COVID tests. Three-quarters of them were actually not my choice. I had to do them legally. And I took another couple of tests as well, just because when I come home, the first thing I do when I walk through the door is take a COVID test, because I don't want to confront my wife or even my dogs and cats without having some degree of assurance that, at least at the moment, I don't have symptomatic COVID. But we've had availability to free COVID rapid antigen tests for the best part of a year and a half now; they are freely available through our NHS state health system. I guess it's not been quite the same in North America, but hopefully, it will be.

GM: *It's getting tough over here as well. I certainly hope for the best and that we'll be able to see you in the U.S. on this tour. What do you think are the chances you'll be able to do shows in America?*

IA: I had a conversation with my U.S. agent back in about April of 2020. We were talking about some tours, and I think he was holding a couple of shows at Carnegie Hall in New York and so on and so forth. At the end of the conversation I said, "Well, look, it's good that we're talking, but, realistically, I think it's going to be 2023 before we're in the fresh air again." That perhaps seemed a little pessimistic back in early 2020, but I honestly thought that this thing is going to run for two years for sure. My pessimism turned out to be absolutely the reality, and I don't really see any grounds for changing my view. But whenever it's possible to perform a concert and safely travel abroad and for our audience, most of all, to come into a concert hall and sit there and enjoy a show, I'll be there. But we have to show some degree of caution, realism and pragmatism when it comes to the situation we're in.

JETHRO TULL
THE ZEALOT GENE

InsideOut Music (CD/LP/Blu-ray)

★★★★

THIS NEW RELEASE FROM IAN ANDERSON AND CO. is getting plenty of attention for being the first new Jethro Tull album since 2003. But is it really? Anderson has put out projects under his own name such as *Thick as a Brick 2* and *Homo Erraticus* that were Tull albums in all but name.

Still, the Tull name has power and evokes a legacy of classic albums such as *Songs From the Wood*, *Heavy Horses*, *A Passion Play*, the first *Thick as a Brick*, and of course, classic rock radio staple *Aqualung*. Few rock bands operating in the progressive/hard rock zone have been as prolific or consistent as Tull since its formation in 1967.

The new disc, armed with the provocative title *The Zealot Gene*, may not reach the heights of those iconic LPs, but it's certainly a strong entry that finds Anderson exploring new themes and styles while still delivering an authentic Jethro Tull experience.

Advance press materials for the LP focused on the biblical themes Anderson explores in the album's lyrics, but don't expect a religious lesson. Rather, these songs use some Bible characters and themes as launching points for Anderson's unique storytelling, with "good book" references to Shoshana, Jacob and Ephesus alongside tales of the "Sad City Sisters" and "Mrs. Tibbets."

The latter song kicks off the album with some feisty playing, including a midsong proggy interlude with complex timing. While the band may not display the fire of Tull's 1970s lineups, this group nimbly navigates Anderson's musical landscapes, and it *sounds* like Jethro Tull. "Mine Is the Mountain" shows this band can veer from darker, subdued tones to aggressive sections within the same song.

Not all tracks are full-band songs, however. Due to COVID restrictions, Anderson approached more recent recording sessions as a one-man band; stripped-back, acoustic songs such as "Jacob's Tales" and "Where Did Saturday Go?" flow well with the one featuring the entire group, however.

Anderson is in fine voice. He doesn't sing like the 20-something Anderson of *Aqualung*, but at 74, his more intimate, restrained vocals on pieces such as "Shoshana Sleeping" are quietly powerful and always compelling. His trademark flute playing is as potent and inventive as ever. (Has anyone ever made the flute as cool in a rock band as Ian Anderson? I think not.)

Production is crisp and simple. Anderson's voice is front and center, but the band instruments are well-balanced in the mix, indicating that these tracks are well-suited to the 5:1 mix available on the Blu-ray version.

As always, this album is not for everyone. If you are a fan of Tull's classic albums, you should enjoy this. Fueled by Anderson's sturdy melodies and clever lyrics, and performed by a worthy iteration of the Jethro Tull name, it's a fine addition to the band's catalog.

— Howard Whitman

NEAL PRESTON ONCE TOURED WITH LED ZEPPELIN AS THE LEGENDARY BAND'S PERSONAL PHOTOGRAPHER, AND THEN HE TOOK PHOTOGRAPHS OF ALMOST EVERY MAJOR ROCK BAND FROM THERE ON. NOW HE'S LAUNCHED HIS OWN **OUTTAKE GALLERY** ONLINE, AND IT PROMISES TO BE QUITE THE EXPERIENCE FOR COLLECTORS OF MUSIC PHOTOGRAPHY, AS WELL AS THE HARDCORE MUSIC FAN. **BY IVOR LEVENE**

NEAL PRE

NEAL PRESTON

A Neal Preston "selfie" from the 1970s, goofing around with Led Zeppelin frontman Robert Plant.

STON: PHOTOGRAPHER OF THE ROCK GODS

What exactly differentiates a Neal Preston photo from another photographer's photo of the same subject?

"I grab the viewer by the scruff of their neck," explains Preston, "and I put them right in front!"

There is more to it than that, however. A Preston photo takes you onto the stage, behind the stage and onto the airplane with the band. Quite simply, he has gone where few photographers have gone before. For instance, he was the only photographer ever hired by Led Zeppelin to tour with them. He was so intimately involved with Queen, he brought Brian May home to meet his mother.

Neal Preston backstage at The Who's concert in Forest Hills, New York — a stone's throw from where the photographer grew up.

AARON ZYCH

Many of his subjects have insisted that Preston be the photographer chosen to represent them photographically. If you call him a "rock photographer," he'll quickly stop you and tell you how much he disdains that title, because rock music is only part of his legacy. He has shot four Olympics, numerous other sporting events, and he is a great writer to boot.

Preston isn't shy about his prowess, and he'll be the first to tell you, "I am the greatest live concert photographer ever," while quantifying the statement with, "No matter how great you are, there will always be someone standing beside you in the pit who can shoot rings around you." Contradictory? Perhaps, but essentially Preston likes to let his photos do the talking for him.

"My ego never required that 'Don't you know who I am?' kind of bullsh*t. I know plenty of photographers who do play that card, and that's not me. I could care less about whether or not people know who I am. If you know the pictures, then I know I've done my job. The most pleasure I get is when someone gets a print of mine, frames it, hangs it on the wall and they derive pleasure from it. That's the ultimate compliment for me. It doesn't matter if people know my name or not.

"I'm not a household name, but I am known to a sliver of the rock and roll world pie. The pictures are far more famous than my name will ever be, and that's the way I've always been most comfortable. I know photographers who go onstage and it's all about, 'Look at me, look at me, I'm onstage.' I could care less about that."

The further we get from those halcyon days of the 1970s, the rosier the lens we view these things through seems to get. An easy assumption to make is that Neal Preston had the best job in the world, but in the first few minutes after you meet him, he will set you straight. "The job isn't glamorous, it's stressful as hell. The deadlines are never-ending, and there are personalities. Not the individual personalities of the band members, but the tour. Every tour has its own personality, and it can turn on a dime. The band doesn't like the sound, they don't like the PA, somebody f**ked up a song, the drummer f**ked the lead guitarist's girlfriend in Memphis. You name it, I've seen it all, and then some."

Led Zeppelin were the poster boys for rock and roll debauchery; their exploits with sex, drugs and trashed hotel rooms have become almost mythological over time. Given his insider status with the band, it's a given that Preston would have partaken, but he keeps those stories pretty close to the vest, and if you ask him, he'll typically respond with, "Sure, some of the band members indulged, who didn't? I was usually very careful about that stuff when I was working, because you've got to deliver the goods, and even though it was back in the day when everyone was doing it and it was condoned, you still had to do your job."

Preston released his book, *Exhilarated and Exhausted,* in 2017, and it's filled with great stories and killer photos. One such story recounts Led Zeppelin's headlining of the Knebworth festival in 1979, and (Zeppelin manager) Peter Grant's concerns that the concert promoters would try and lowball him for gate attendance figures. Grant had ordered Preston to get into a helicopter, where he was almost hanging out of the chopper, and have him shoot as many photos of the crowd as he could. As Preston says, "Peter had gotten access to some new software that could look at a photo and figure out how many people were in the frame. He was able to get a very precise count of how many people were in attendance, and it came in handy because the promoter did try to lowball him on the gate receipts. Peter won that case!"

Interviewing Neal Preston can be a never-ending assignment, and frankly, who would want that to ever end? He has more stories than there is time for. I decided to start with his most recent undertaking: a website with the most exclusive photography the world has ever seen at ***www.outtakegallery.com***.

GOLDMINE: *You have a website with outtakes; what can you tell us about that?*
NEAL PRESTON: I wanted to have a gallery outlet to throw up some great photos from the files that no one's seen. It's a way to gaze a little deeper into the bottomless cup of coffee. It's going to be a kind of playpen for a very limited, all-star group of photographers. As of now, it's me, Andy Kent, Joel Bernstein, Michael Greco and Ken Regan, who's no longer alive. Ethan Russell will be coming on board at some point. It's going to be like the 1927 Yankees, as far as I'm concerned.

GM: *It sounds very pricey!*
NP: This gallery is not going to be for the cavalier or blasé collector, and it's going to go deep. It's for me and some of my photographer friends to be able to offer stuff up that hasn't been seen. The fans will love it!

GM: *Won't that put you in competition with yourself?*
NP: No. If someone contacts our outtake gallery and says, "That's all great, but I want to buy the famous print of Jimmy swigging the Jack Daniel's," I'm going to send them back to Morrison or another gallery. I'm not here to be in competition with those galleries. I'm not here to be in competition with those galleries that sell my stuff. This is just for the hardcore fan.

GM: *You must have hundreds of thousands of outtakes; how could something like this ever end?*
NP: It doesn't end if you don't want it to; it could keep going on forever. I just spent a day last week going through some of Ken Regan's files. Oh my God! I found stuff on Johnny Cash, *The Last Waltz*, some work with the Stones. Michael Greco has all this punk and post-punk stuff.

GM: *How will you keep people coming back?*
NP: I want to make it so that people have to come on the gallery site, like every other day, because you don't know what surprises are going to be on it. That's kind of what makes this fun for us because, you know, not everyone can afford this stuff. These are gonna be short editions, only 10 or 15 of each photo.

GM: *Isn't that going to drive the price of a print up? If you're limiting each frame to a maximum of 15 copies.*
NP: Yes, they're going to be expensive, but they're going to be very collectible and rare because they are short editions.

GM: *What made you to decide to release outtakes after all these years?*
NP: People are calling me saying, "I love this picture of Jimmy Page, but what else you got? What do you have in your back pocket?" I get this all the time. So, we decided to start a gallery site with stuff that no one's ever seen.

GM: *I thought that the stories in your book,* Exhilarated and Exhausted*, were in some ways a lot more compelling than the photos themselves. Is that wrong?*
NP: No, not at all, I love that you loved what I wrote! The stories in the book aren't stories about the photos, although there are some. For example, I don't really talk about drugs (except for myself). I'm not shying away from the fact that I was a ringleader, but the only two artists that I really mentioned drugs around are Gregg Allman and Sly Stone. And the Sly Stone story is fantastic. There are a couple of photos of Sly from that photo shoot, but they don't show him doing drugs. It's not a tell-all book. It's a story of my job because people are fascinated with my job. I've always been asked, "How did you do your job? How'd you get your film developed? How did you sleep? How did you get from place to place? How did you deal with personalities?" You know, that's far more interesting than, Debbie Harry was sitting here, and I said, "Debbie, let me take your picture, blah blah blah..."

GM: *The drug thing has been done to death; it's been told a million times, especially when it concerns Led Zeppelin. I'd be willing to bet that in nine out of 10 interviews, people say, "Tell me about Led Zeppelin. Did they do a lot of drugs? Did they screw a lot of groupies?"*
NP: Yeah, it has been told a million times, and of course they did, but to me, far more interesting is the question, "Why did Jimmy Page need a passport photo? And then when I did shoot it, how was I able to get that processed in time?" That's far more interesting.

GM: *You tell a story in* Exhilarated and Exhausted *about an incident where you stole Robert Plant and flew him up to Detroit, and when Grant found out about it, he meted out a punishment that you wouldn't reveal. What did Peter do to punish you?*
NP: Oh, Peter was not happy! It was me, (Atlantic Records liaison) Danny Markus, (Swan Song publicist) Janine Safer and Robert Plant. We flew commercial from Cleveland to Detroit because that's where the Pontiac stadium show was, and we had some days off. I thought someone else would tell (Zeppelin tour manager) Richard Cole we'd gone. When the rest of the band got to Pontiac, I got a call from Richard Cole, who said, "You have to go see G right now! Stop whatever you're doing. No cameras, go and see him now!" I went up there and Peter said, "You've kidnapped my rock star. Here's your punishment." This was on a Saturday afternoon, late afternoon. He said, "I want six, 11 x 14 prints of John Bonham. I want them slipped under his door by noon tomorrow. And if you don't do that, you're fired." So first I called all the guys at *Creem* magazine that I knew, because I knew they had a darkroom over there. When I called, they were coked out or hung over and I couldn't get in there. Then I called the picture desk at the *Detroit Free Press*, begging, "I'm Led Zeppelin's photographer, blah blah blah," couldn't do it. I'm beside myself because I know my whole gig is on the line.

I managed to get hold of the art director at *Creem*, who, um, well, I was having an affair with his girlfriend, and I don't think he knew it at the time, but I managed to get a hold of the keys. I let myself into the *Creem* offices. I had not been in a darkroom for two or three years before that. I managed to mix the chemicals, I took six frames, and I made the prints. It was a $70 cab ride from the hotel to *Creem* and back to the hotel, which I couldn't afford, but I had to spend it. And I got those prints

"Every tour has its own personality, and it can turn on a dime. The band doesn't like the sound, they don't like the PA, somebody fked up a song, the drummer f**ked the lead guitarist's girlfriend in Memphis. You name it, I've seen it all, and then some."**

— NEAL PRESTON

Preston poses for a portrait at the Leica gallery in Los Angeles, California, on January 11, 2018.

JIM STEINFELDT/MICHAEL OCHS ARCHIVES/GETTY IMAGES

18+

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal, providing you various content: brand new books, trending movies, fresh magazines, hot games, recent software, latest music releases.

Unlimited satisfaction one low price
Cheap constant access to piping hot media
Protect your downloadings from Big brother
Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages
Brand new content
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Preston knew how to capture the intensity of The Who in concert. After all, Pete Townshend is perhaps his favorite performer.

NEAL PRESTON

slipped under Bonzo's door at about quarter to 12. I just made it! Now did Bonzo ever look at them? Probably not. Maybe he did, maybe he didn't, but that was the last that this was ever discussed. So that was Peter's way of spanking me. And that's part of G's genius. He figured I could get it done, but it was not easy because it was a Saturday. Everybody was off.

GM: *It sounds like he knew exactly which buttons to push.*
NP: Oh yeah, he knew exactly which button to push, that's why I loved Peter. And he loved me. Every once in a while, you've got to spank your kids!

GM: *There's a hilarious story about Jimmy Page in Japan with some bootleg records.*
NP: Jimmy went into a record store in Tokyo or somewhere in Japan. I think it was Tokyo where, you know, bootlegs are legal. He starts pulling bootleg Jimmy Page and Zeppelin stuff off the shelves and putting them in a bag, and then just walks out of the store with them. The kid behind the counter says, in broken English, "Mr. Page, Mr. Page, please. You must pay for these." And Jimmy turns to him and he says, "F**k that sh*t, these are mine. These tapes were stolen from me, these are mine, so just f**k off!" And he just takes the bag and gets in the car and leaves.

GM: *Any chance that Zeppelin will ever reunite?*
NP: There is never going to be a Led Zeppelin reunion. And if you hear that there is, I authorize you to cash out, liquidate everything and put it on "No, it's not going to happen." It comes up every year and it's not going to happen, and it never was going to happen. It was amazing that they even did the one-off years ago, which I decided not to go to because I need that band to live somewhere in my brain. They turned down a billion dollars and it just gets under Jimmy's craw, because Jimmy has always wanted to do the adult tour, the sober tour, the musical tour, not about all their shenanigans. Robert just doesn't want to make that music anymore. They offered them so much money for the "Old Chella" thing, the desert trip show. It's never going to happen! I don't want to see a 75-year-old Jimmy Page duckwalking across the stage. I know that the show at the O2 in London got great reviews, but it's not Led Zeppelin! It's three guys from Led Zeppelin and Jason Bonham. It's funny because I didn't feel that way when Keith Moon died because I'm a Pete guy.

GM: *Let me ask you about some of the other shots in* Exhilarated and Exhausted. *You've got a picture in there of Brian Wilson and his doctor, Eugene Landy, sitting on Brian's lap. What can you tell me about that shoot? Dr. Landy, as it was later revealed, was something of a monster. He treated Brian like dirt essentially and was later disbarred from the psychiatric profession for his mistreatment of Brian.*
NP: Well, that was a *People* magazine shoot and Brian had kind of come out of hiding for a while. So, it was a big deal to get that shoot because he hadn't done a lot of stuff. Everyone had heard all the rumors about how twisted he was, and you know, it's not that he was high. It was more like he was a basket case from his whole life. Landy was around and that's when Landy was around big time, he was with Brian every second. What I remember is that Brian was a shell of a man, and Landy ran the show. I seem to remember that it was up to him as to what we shot when we shot... It wasn't that he was controlling, it was that he was caretaking Brian, really.

That was a big coup to get that shoot. I don't remember how it came about, but I do remember it was a coup, and, you know, Brian Wilson was one of the all-time musical geniuses in pop music. It's Lennon, McCartney, Brian Wilson, and I believe, Pete Townshend. Pete should be right up there with all the greats. As I've said many times in this interview, I'm a huge Pete Townshend fanatic! If he was walking down the street as we speak, I'd hang up the phone in a second. And one more genius is Lindsey Buckingham. Without question, he is a musical genius!

GM: *I think the thing that differentiated you from a lot of other photographers was your access. It's not like Led Zeppelin had a pool of photographers flying around with them.*
NP: Yes, but it's what you do with the access. Just because you have the access means jacksh*t. You have to deliver the goods.

GM: *Obviously, you need to know what you're doing with a camera, but if you don't have access, you have nothing.*
NP: It's not that you need to know what you're doing with the camera; you need to be able to complete the assignment you're given. There's a difference.

GM: *Can you explain the difference?*
NP: Every time I'm on the road with someone, it's an assignment. Am I there just to be a fly on the wall and document everything? That's one assignment. Are we shooting a live album? That's another assignment. Are we looking for certain publicity shots? You know, I'm there to deliver the goods. That's why I have that chapter of my book called "Deliver the Goods." That's the ultimate goal, deliver the goods, complete the assignment that you've been given, whether it's a one-hour magazine assignment, whether it's a month or two months on the road with Led Zeppelin, or whether it's blah, blah, blah.

GM: *You're famous for being on the Starship with Led Zeppelin, but apparently you got on a plane with The Who. Tell me about the shot where Pete Townshend is flipping you off.*
NP: I love that shot because you don't see Pete dress that way. When I see Pete Townshend like that, he's in his own world. Peter is the most interesting guy on the planet. I don't know what his actual IQ is, and I don't know what his genius level is according to MENSA, but I would bet the mortgage that he exceeds genius level. Whatever the number is, he tops it.

GM: *That's kind of funny because there's a line in* Almost Famous *where the Jeff Bebe character says, "Nobody can explain rock and roll, except maybe Pete Townshend."*
NP: Yeah, and Pete will explain it to you. If you read Pete's autobiography, titled *Who I Am*, it's sick. I knew it was going to be when I bought it; it's 600 pages of torture. You know, the smarter they are, the more tortured they are. But bar none, he's the most fascinating guy in rock, and generally his default mode is grumpy.

My best Who photo is my reverse shot of Pete and Roger (opposite). Pete's jumping and Roger's blurry, it's shot from high up and in back of them looking out towards the crowd. Pete is wearing these tight, white pants. Five years ago,

Cameron Crowe and I saw The Who at Caesars and I had made a couple of prints of that to have Pete sign. At the end of the show, we're backstage. Pete is always grumpy, 99 percent of the time, the look on his face is, "Don't even think of f**king talking to me!" He starts to walk by me, and then does a double take and says, "Oh my God, it's you!" He gives me a hug and we talk, and I ask him to sign both of the photos, one for me and one for Cameron. Of course, he signs his name right on his ass! As he's signing it, looking down at the photo, he says, "That's quite a fine ass!" So I said to him, "Well, Pete, it's not as fine as Prince's ass was." He didn't even look up; he just kept signing.

GM: *That doesn't surprise me. Pete Townshend's ass is almost the focal point of the photo. I mean, without going there ... It's hard to not see.*
NP: Exactly.

GM: *Do you have any of your own photos framed and hung?*
NP: The only pictures of mine that I have up in my place are stuff that is signed to me, like, "To Neal from Gregg Allman" or from Stevie (Nicks) or, you know, Pete, blah, blah, blah. I've got a framed shot of Jimmy Page, the passport photo that he used for the cover of his book.

I've got a Terry O'Neill shot of David Bailey, which I treasure because in it, he's using the same tripod that I still use, a Gitzo 500. I have a very old tripod, which I'm thinking of getting rid of because it's getting a little dicey, and the stuff they make now is lighter weight.

GM: *How did you get those great candid shots where you get right in front of someone, and take a shot like that without them trying to present what they wanted the fans to see?*
NP: When I'm on the road, I blend in with everyone. The rule of thumb is you want to be invisible, but the irony is that to become invisible on a rock tour, the way to do it is to be visible at all times. It's like hiding in plain sight. No one blinks an eye if the drum roadie comes in a with a practice pad, or the guitar roadie goes into the tuning room to tune the guitars, if the manager comes in or if the agent comes in. No one should bat an eyelash if the photographer comes in. And the way you do that is by being visible at all times, then you become part of the fabric of the tour.

GM: *So, why did Peter Grant choose to fly Led Zeppelin around using large passenger planes? Was this just another way for Grant to flout his band?*
NP: It made sense on an economic level. Even though the planes and the jet fuel were expensive, it enabled Led Zeppelin to base out of one city, say New York. They would play the New York shows, get on the plane, play Philly, get on the plane, fly to Boston, get on the plane, fly to Montreal, fly back. You'd never have to check out of the hotel, it gave the touring party a sense of normalcy, and it allowed me to use the same lab. You didn't have to pack Jimmy and Robert's and Bonzo's stuff. It just lent a sense of normalcy. And it made sense if you think about the hassle of checking in and out of a hotel. That's the real reason that those planes came in handy, although people don't think of it that way; they think of it as an ego stroke. To a certain extent, it was an ego stroke, but there was a reason that those planes made sense, and I hope that explains it.

GM: *Oh, it does. Referencing* Almost Famous *again, Jimmy Fallon's character says, "Get rid of the bus and get an airplane. You can do more dates, and you don't have to check into all the hotels."*
NP: Right, there you go. Everything depicted in *Almost Famous* is real, and you know that by now.

GM: *When you were on the road, how did you manage to get all the film developed and stay on top of all of that? Having been a photographer myself, I know that photographers have specific labs they use and trust no other labs. It's not like you could just pull up to the local one-hour photo in Cleveland and get your stuff developed.*
NP: Well, for Led Zeppelin, which is a good example, we would base out of a certain city for X number of gigs. So, for instance, we'd base out of New York and play The Garden, Nassau, Philly, Boston, whatever's in that area. Then we'd base out of Chicago and play Chicago, Indianapolis, St. Louis, etc. So, yes, we would set up labs in different cities that I was basing in and whenever I had a couple of days' worth of film, I'd send it over to the lab.

GM: *Did they know who and what they were dealing with?*
NP: They knew to rush everything. I would have to have six proof sheets of every roll of black and white. One for each band member, one for Peter Grant, and one for me. And then all the slides would come in. Within three or four days of being on the road, I would start having nothing but boxes of film everywhere, and envelopes, and collating all that stuff was a bit of a nightmare. I used to have to make sure that copies of all the proof sheets were slipped under every band-member's door by 12 noon the next day.

GM: *Were there any 24-hour processing places in those days, or did you have to wait for the next day?*
NP: After a gig, Richard Cole would give me the use of a limo for one hour. And I was told early on, no hanky panky, no stealing the limo. We had six or eight limos on call for each band member in the touring party. I would write up my film orders, take the limo, and I'd put it in the night drop of the lab. And the guys would come in at six in the morning. It wasn't a 24-hour thing, but it was as close to 24 hours as one would need.

GM: *Did you ever end up sleeping outside a lab?*
NP: That's a good question. Only when we did one photograph — when I did Jimmy's passport photo, which became the cover of his book. Someone came over to me on the plane and said, "Jimmy and Robert are going to Egypt after this leg of the tour, and Jimmy needs a passport photo or a visa photo for the Egyptian consulate." So, I just go into deadline mode. "When do they need it?" 2:00 p.m. tomorrow. "Hmm, that's tight, but it's doable." So, I took Jimmy in the back of the plane. I shot three or four frames, knowing exactly what a passport photo needs to look like because I've done enough myself. I took the film to the lab and waited there and made sure they didn't bang out any extra prints. We got it to the Egyptian consulate with plenty of time.

GM: *That brings up another question I was going to ask you. Did you ever have any images bootlegged off any of your negatives, and then find it later on?*
NP: Oh yeah, I'm the most bootlegged guy

An intimate photograph of Led Zeppelin normalcy on the band's jet plane, Starship, with (L-R) drummer John Bonham, manager Peter Grant and guitarist Jimmy Page.

on the planet by far. No one touches me.

GM: *Well, that's kind of like the best of anything also has the worst of anything as a record, like baseball teams and what have you.*
NP: One day, and I'm only dropping this story because I know you like the colorful stories, but I was at Bruce Springsteen's house. I was grousing about some bootleg KISS album or a bootleg Led Zeppelin record or whatever. Bruce turned to me and he said, and I'll never forget this, he said, "Don't forget something. If they didn't dig this, they wouldn't steal it." And I figured, well, that's pretty precious, taken from a guy who'd had his tapes stolen early on and made into bootlegs.

GM: *Are you still in contact with any of the members of Led Zeppelin?*
NP: Directly and indirectly, but I don't want to go into it. There are certain people I talk to, certain people I talk to through other people; certain people call me. The last time I spoke to Robert on the phone was probably about five, six years ago. I talk to Brian May every once in a while, I see Stevie (Nicks) every once in a while. These people are my friends, and I'm probably closer to Stevie Nicks and Brian May than anybody.

GM: *I remember the first time we met, you told me you were the greatest live photographer ever. And I was like, wow!*
NP: The greatest live photographer. But that doesn't mean the greatest photographer. Those are two different things. Oh no, I've shot more bad pictures than anyone on the planet. And I'm here to tell you that! I idolize the photographers I idolize. And so be it.

GM: *Well, all photographers do. For me, you are it, Neal! I used to see pictures you'd shot when I was a teenager and think, "F**k!"*
NP: Well, that's very sweet. I was too busy shooting the pictures; I didn't even know what I was doing, you know? And that's the thing; time goes by so quickly. One minute I'm 17 years old at a Jeff Beck concert in Queens and with a snap of your fingers, I'm sitting in my car going up Las Vegas Boulevard talking to you. It goes by that quickly, it really, really does. When you get to be my age, you start appreciating the little things in life, and you really do have to stop and smell the roses. It's super important.

GM: *Who did you not shoot, and still regret it?*
NP: I'm not old enough to have shot The Beatles, so that's a bummer, although I've shot three of them solo. You know something? Not too many people. Christina Aguilera for sure; I've always wanted to shoot Christina, I think she's one of the most talented people on planet earth, bar none. Her pipes are unmatched. The only person I've ever known who had pipes like that is probably Donna Summer. Someday, I'll shoot Christina.

NEAL PRESTON

ludwig

HAPPY
AM
Cox

JEFFREY MAYER/WIREIMAGE

"IT'S BEEN A LONG TIME SINCE I ROCK AND ROLLED"

A COLLECTOR'S GUIDE TO LED ZEPPELIN SINGLES

BY FRANK DANIELS

On January 30, 1971, Led Zeppelin were in the middle of working on their fourth album – the record that would propel them from stardom into super-stardom, selling over 24 million copies (to date) in the United States alone. But on that date, the group were still struggling with overcoming the perception that their third album sounded more like folk than blues. The band's roots were in R&B, in old-fashioned rock and roll. As they prepared to work on the song that wound up as the B-side of the album's second single, drummer John Bonham began playing the drum intro from Little Richard's classic song "Keep a-Knockin'." Jimmy Page spontaneously added a guitar riff. The music sounded so good that they decided to set aside "Four Sticks" for the time being and work on this song, which they temporarily dubbed "It's Been a Long Time." According to Page and Robert Plant, it was very natural and spontaneous — from start to finish the process took about an hour.

When "Rock and Roll" came out as a single (officially on February 21, 1972), *Record World* noted that since it had already received so much airplay as an album track, it clearly deserved to be released as a single to get a "run at the top." While the song didn't make it to the top of the charts, that bit of heart-pounding rock and roll instantly became a classic.

Led Zeppelin have released quite a few singles over the years. As a magazine about collecting, we might ask which ones are the most collectible today? While individual collectors might create different lists, if we do not count acetates and test pressings, these singles surely belong in any collection of Led Zeppelin singles.

"The Immigrant Song"/ "Out on the Tiles" Atlantic (Japan) DT-1180 with sleeve
$3,500+

Japanese Atlantic (Nippon Grammophon) prepared this single, with its sleeve, in December 1970. Their chosen B-side, "Out on the Tiles," would prove to be different than the one that became part of this single release worldwide. However, Warner/Pioneer was formed in Japan in November 1970. At the beginning of 1971, Warner/Pioneer took over the Japanese Atlantic catalog. They reissued "The Immigrant Song" in January, with a different sleeve and the usual B-side, "Hey, Hey, What Can I Do." That made the original coupling a rarity — as a withdrawn release.

"Over the Hills and Far Away"/ "Dancing Days," Atlantic (Angola) ATS-610
$2,000

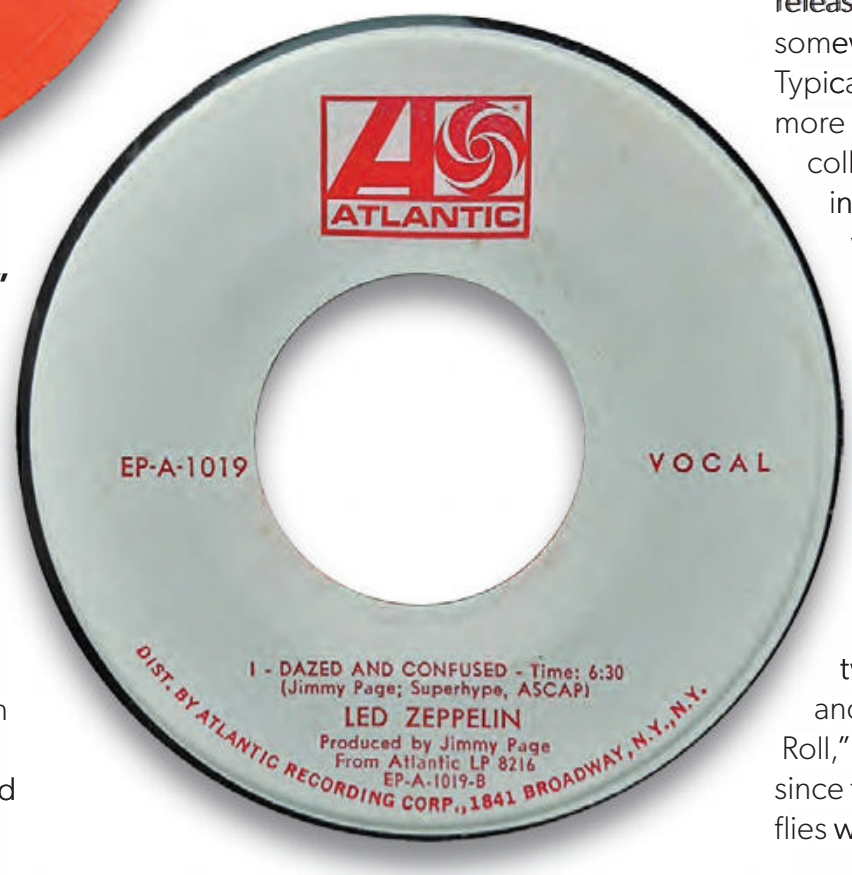
In a country not known to be a focus of Zeppelin fans, Atlantic of Angola released this single during the Angolan war for independence — shortly before the Portuguese government was overthrown. The struggle for liberation dominated the minds of most citizens, who were not as concerned with obtaining a new record from a British musical group. As a result, the record remains a sought-after rarity.

"Whole Lotta Love"/ "Livin' Lovin' Maid"
Atlantic (U.K.) 584309
$1,750
Withdrawn edited version of the A-side

There are two early British singles that are highly prized by Zeppelin collectors. The "other" one is "Communication Breakdown," which only came out promotionally because the band themselves objected to its release. In a similar fashion, "Whole Lotta Love" certainly would have made a great single, but the record was withdrawn over a disagreement with the decision to edit the A-side. Each of these rare British singles is a prize for collectors today.

"She Just Satisfies"/ "Keep Moving"
by Jimmy Page, Fontana (U.K.) TF-533
$1,750

Before Jimmy Page joined Robert Plant, John Paul Jones and John Bonham to form the band we know as Led Zeppelin, he was a member of The Yardbirds for roughly two years. Before that, he was a highly respected session musician. In 1965, he recorded his first single for Fontana Records. The single sold a few copies, but Page wound up on a path that took him to the formation of Led Zeppelin.



"Babe, I'm Gonna Leave You"/ "Dazed and Confused"
Atlantic EP-A-1019
$1,200
Mono, with title sleeve

Atlantic promoted the group's first album in January 1969 with two promotional singles — one in stereo and the other in mono. The mono singles were intended for AM radio, while the stereo promos went to FM stations. Since most people in the United States were unaware of Led Zeppelin at the time, these became collectors' items later on.

Although it would become one of the group's most famous songs — and indeed one of rock's most famous songs — Led Zeppelin did not want to release "Stairway to Heaven" as a single. However, Atlantic did press copies more than once as promotional records. This one, PR-175, was the first of the promos, featuring the stereo mix of the song on one side and the mono mix on the other. Because of the song's significance, this is also one of Led Zeppelin's most prized singles.

In the United States, Led Zeppelin only released 10 commercial singles from their inception until Bonham's death in 1980. They were, and are, far better known as an album band than one that released singles. This makes their single records somewhat of an interesting niche worldwide. Typically, the more obscure the record, or the more unusual its country of release, the more collectible it is. The group released singles in Costa Rica, Ecuador, Finland and El Salvador — to name a few. Locating copies of these singles in near-mint condition might be easier than finding some of their scarce American mono promotional albums.

It has now been far longer since the band first lamented that it had been a long time since the days of early rock and roll. In fact, if 15 years had elapsed between the rise to popularity of Little Richard and the release of Led Zeppelin's "Rock and Roll," consider that it has now been 50 years since the "Rock and Roll" single came out. Time flies when you're rockin.'

"Stairway to Heaven"/ "Stairway to Heaven"
Atlantic PR-175 with title sleeve
$1,000 Stereo/Mono

THROUGH THE DECADES, GUITAR HERO **SLASH** HAS GONE BEYOND HIS GUNS N' ROSES ROOTS TO CREATE POWERFUL COLLABORATIONS WITH GROUPS LIKE **MYLES KENNEDY AND THE CONSPIRATORS**. THIS TEAM'S RECENT ENDEAVOR IS A POWERFUL ALBUM SIMPLY TITLED *4*, ON THE BRAND NEW RECORD LABEL GIBSON RECORDS.

BY CAROL ANNE SZEL

AUSTIN NELSON PHOTOGRAPHY

SLASH'S LATEST CONSPIRACY

Slash, with his trademark top hat and thick, curly, raven black hair hanging over his dark sunglasses (and occasional cigarette dangling from his lips), looks more like a character out of a graphic novel than a hard rock guitarist slinging a Gibson Les Paul for a living. He's played the rock and roll bad boy in Guns N' Roses, the band that brought him fame that began in the late '80s with the breakthrough album *Appetite for Destruction*. But as he has matured his craft over the decades, he has fit in exceedingly well collaborating with other renowned musicians, such as the late Scott Weiland and Velvet Revolver, Carmine Appice's Guitar Zeus and, of course, Myles Kennedy and the Conspirators. Perhaps nothing can top the lightning rod that was *Appetite for Destruction*, but the latest album by the Conspirators, *4*, is further proof of Slash's innate ability to produce quality music with his rock and roll peers.

Slash recently spoke to *Goldmine* about both his current creativity and a lifetime in rock and roll.

GM: *When did you write material for this latest album with Myles Kennedy and the Conspirators?*

SLASH: I wrote a whole lot of stuff during the COVID period of time. But the majority was written during the last tour. We write when we're on the road; we had compiled a lot of music from the last tour in 2019, so the majority of this is from then. There are a couple of songs on it that were written during the pandemic. It was written pretty quickly, regardless. Once I started putting it all together during the pandemic, it came together pretty fast.

GM: *So, you write mostly on the road?*

SLASH: Yeah, I mean, as a rule it's for no other reason other than it's how I fill my downtime when we're touring. And then just put the stuff together after the tour and then put out the record for the next tour! (laughs) It works out that way. This record, we had a conversation about how cool records were done in the '60s and '70s... a record that was really live where the backline was in the room. And we just did it that way.

I mean, I've been wanting to do that since 1987. I always wanted to record Guns that way, I would have loved to have done Velvet Revolver that way — you know, anything I've worked with that way. But most of the engineers won't do it, because you know the bleed from the amps is going to get on the drums, blah, blah, blah. And I understand that philosophy; it's not that I disagree. But I said, "How come they could do it back then and why can't we do it now?" The band's all really good musicians, we can play from one end of the song to the other without making a mistake, so in terms of rock and roll at least we can get away with it. But, you know, they just tend not to do it.

So, I've always recorded live in the

studio and then gone back with the songs with headphones and had the amps isolated. But we always played together for the energy, and then I would go back and redo the guitars and that was sort of par for the course. So we actually set up the backline (with) guitar, bass, drums, guitar — set up like that. And we'd do it in three takes, sometimes even two takes. We did the whole record basically in five days. It's just cool to do it that way because for a rock band to have it sort of flying by the seat of your pants, it's that energy that happens when you guys are all playing off of each other in the moment. It's not necessary with pop music; it's not the same kind of thing. You don't need that urgency. But for rock and roll, it's great; you can capture that spur-of-the-moment kind of vibe. We had the f**kin' best time doing this record. It was quite an adventure.

GM: *You guys have been together 10 years!*

SLASH: Yeah, I know, which is actually a trip. It freaks me out. I mean, it doesn't feel like it. Ten years is a long time for a band.

GM: *And this album's out on deluxe vinyl.*
SLASH: We're putting it out on vinyl, and on cassette, too! Well, I mean, vinyl I've always insisted on doing. And, I mean, for the most part I've always been adamant about recording analog anyway. I remember when I did my first solo record in 2010 there was hardly any tape to be found. But we scrounged it up and did it that way, to tape. And then the subsequent records with Conspirators were all done that way.

But now there's a lot of tape around because what vinyl has become; it's sort of having a renaissance and kids have really discovered how good it sounds. Compared to the MP3s they were listening to for so long. Vinyl has had a resurgence. Then the cassette thing has sort of made a comeback as well, the generation now is discovering them and I guess thinking they're cool. So, I figured we'd just make it in cassette, too.

GM: *It's great that the fans nowadays can sit down on the floor with a vinyl record like we used to do, stare at it and read the album cover. There's just something magical about that!*
SLASH: Yeah! I mean, I came up that way. I was in a very sort of musical family. Not musicians, but both my parents were in the music business, so we had a massive record collection. One of the great things about listening to records was putting it on and really listening to it, as opposed to listening to it passing by while you're doing something else. And then sitting down and looking at the liner notes and art and whatever was going on with the jacket, the lyrics. And yeah, that was all how it was. And I think things started going worse when we got into CDs. The

The Conspirators 2022 (L-R): Brent Fitz (drums), Frank Sidoris (rhythm guitar), Slash, Myles Kennedy (vocals) and Todd Kerns (bass).

AUSTIN NELSON PHOTOGRAPHY

thing got compacted. Then from there we got into streaming and it's really lost its character. The process of listening to music has really lost its sort of romantic kind of personal feel to it. Appreciating music should be more than just sort of like listening to it on your phone! (laughs) It seems to me that the audience is willing to invest as much as possible into listening to music. It's the industry that has really changed.

And the convenience of MP3s at the time ... I mean, I totally get it, all these different platforms for listening to music in such a convenient way. But you lose a lot. There are elements that are missing. And once you discover that and you start to research what it really should be like, you're "Oh wow, I didn't know this was so great!" That's what's going on right now. But in the music industry, if anything becomes popular, they f**kin' put it out by truckloads, you know? And it was cheaper for them, being distributed digitally.

GM: *You're sort of pioneering Gibson Records, which is such a great idea.*
SLASH: I know! It was almost like too good to be true! I was like wow, I mean, I was searching around my brain, like "What could be wrong with this picture?' And there was absolutely nothing! It's a really great idea. And I know them really well, obviously. I know it's obviously a very musical company. It's all about musical integrity, as opposed to, you know, sort of like Top 40 success. So, all in all, I think it's just really a great fit. I'm excited about my record with them, and then I'm also excited about where it's going to go from there.

GM: *Do you still have the original Guns N' Roses cover from* Appetite *on vinyl?*
SLASH: Well, you have to understand — I mean, it's like this for all the records I do — I don't collect any of it. If you were to come to my house, you'd be hard pressed to know I was in a band. Or at least any band you had heard of. I mean there's instruments around, but I don't have any, like, souvenirs or anything special from the releases

Slash poses in the studio smoking a cigarette.

KRASNER/TREBITZ /REDFERNS

over the years. I don't think I've ever owned the *Appetite for Destruction* record. And even if I did, I didn't live anywhere, so I wouldn't have any place to put it! Granted, I did have a lot of records I've kept. But I just never was one to sort of really collect records of the bands that I'm actually in. Does that make sense?

I mean, you make a record, you go through this whole process of creating the music and working on it with the guys and developing it. Then you go into the studio and you record it, then go in and mix it. And then the final process is mastering. And once that's done and it's off to be released, you've moved on. You know what I mean? It's like you've gone through everything you need to on that material, and the only thing you have to look forward to at that point is going out and performing it. And, so, I don't really get in my car and listen to it eight million times when you're mixing and mastering. (laughs)

GM: *And then you get to play it every night.*
SLASH: Yeah, you play it every night, so the material's always there. And it's exciting if you hear it on the radio or something. But I don't listen to it otherwise.

GM: *You don't just throw it on and listen to it?*
SLASH: No. And then there's ... and other musicians can attest to this... if you put on music in general you kind of get sucked into it. But if it's your own material... it's like if you're at a gathering or something and they were to put your record on, it's sort of funny. You don't really want to walk in somewhere and they're playing it.

GM: *How do you deal with all your fame? I mean you said if I walked into your home I wouldn't know if you were in Guns N' Roses or Conspirators. How do you handle what's been over 30 years of fame for you?*
SLASH: It's an interesting question, because someone like me, who is not really into fame for fame's sake or that kind of thing, you have to appreciate that your path has brought you to having whatever recognition for whatever it is that you do. You know, you have to appreciate that. When someone has some sort of attachment to you for what you produce. So, I might not always be comfortable in a public situation, because my personality doesn't lend itself to that. But I never, you know, I always appreciate the fact that it's because of whatever I did musically. It's a double-edged sword kind of thing. I don't like the sort of attention. If I'm not playing guitar, I try not to draw attention. But at the same time, you can't resent it, because it means something for what it is that you do.

PHILLIP FARAONE/GETTY IMAGES FOR GIBSON

Slash performs onstage at the GIBSON NAMM JAM Opening Party 2020 at City National Grove of Anaheim on January 16, 2020, in Anaheim, California.

GM: *You do seem like a sort of mellow person.*
SLASH: I'm a mellow person in relax mode, but if I'm working, I'm not. When I'm playing, I'm not. If I'm not playing, yeah, I'm pretty laid back.

GM: *What do you think about onstage to keep yourself going?*
SLASH: There's no specific ritual for me. There's a certain amount of preshow anxiety, which is just the anticipation of going out there. A little bit of preshow jitters, too. I've always had that. But I just hang out, play my guitar and whatnot, when the moment comes. I mean, you could be exhausted. You could be in the dressing room and you don't feel like going out there and playing for two and a half hours. But then that moment you walk up there, everything changes. There's not a lot of physical or mental preparation for that. With the exception of like going to the gym, the physical aspect of it. You just go out there and everything changes. I mean, that's how it works for me personally, but everybody's different.

GM: *I guess you feed off the crowd when you get out there onstage?*
SLASH: Yeah, the energy definitely comes from them. And it's a give-and-take thing. Back and forth.

GM: *You spoke about the gym; how do you stay fit physically and musically after being out there for decades?*
SLASH: Well, as a player I stay fit just because I play constantly. I've always got a guitar around, and I actually feel like I'm going to forget how to play if I go a day without touching a guitar. (laughs) So, I've always got a guitar around. Especially when I'm on tour. I mean, for me, being on tour, one of the reasons why I love it so much is because it gives me a chance to be able to open up playing-wise. That I can't do when I'm at home or in the studio. There's much more of an adventure and that sort of playing live in the moment that you're doing things that you wouldn't ever think of just sitting there. There's something about all that energy and spontaneity, so that's where I do the most growing as a player. Just playing all the time is how I keep it all together musically.

And then physically, you just have to do something to get your blood pumping. I try to do it every day if I can, but I hate it with a passion. I don't think you've met anybody that hates it as much as me, but you have to do it. But I can't stand it. I'm trying to control the psychological aspect of it or whatever it is, but it just doesn't work for me. But you have to do it because it's what makes it possible to give it your all for two to three hours a night for months on end.

GM: *Do you think it helps doing a project like Conspirators, (then back) with GnR, that you feel refreshed with music? How is it to go back and forth?*
SLASH: You know, there's really nothing to that. I love doing GnR, and when I go to do Conspirators I just sort of switch gears. And when I've done Conspirators and I go back to GnR, you just switch gears again. I don't think one really feeds the other in any kind of real way. Sometimes, you know, if I'm playing with the Conspirators, I'm looking forward to doing these theaters and that environment that sort of lends itself to that band. There's something I love about that very personal... um, where you're just toe to toe with people. But then going back into Guns N' Roses you sort of love that epic kind of big arena or stadium kind of environment. So, maybe as you go from one to the other you sort of miss the other, back and forth like that.

GM: *You said you come from a musical family; what was that like?*
SLASH: Well, it's the reason I ended up doing what I do for a living! I mean, I have great memories. My mom was a clothes designer all through the '60s through the mid-'70s, and she worked with a real myriad of amazing artists from Stevie Wonder to Helen Reddy to the Pointer Sisters to John Lennon to David Bowie. All these artists that I was around and I was in that environment all the time. But then also, my dad was an album cover graphic designer working with Asylum Records with David Geffen when I was a kid. So, I was living up in the Canyon, we were friends with Joni Mitchell, Dave Crosby, and like all these people in the Canyon that my dad and my mom as well, were working with.

So, I really had this sort of musical upbringing as well as character upbringing. You know, the artists that I was around in the '60s and early '70s were really, re-

"My mom was a clothes designer all through the '60s through the mid-'70s, and she worked with a real myriad of amazing artists from Stevie Wonder to Helen Reddy to the Pointer Sisters to John Lennon to David Bowie. All these artists that I was around and I was in that environment all the time. But then also, my dad was an album cover graphic designer working with Asylum Records with David Geffen when I was a kid. So, I was living up in the Canyon, we were friends with Joni Mitchell, Dave Crosby, and like all these people in the Canyon that my dad, and my mom as well, were working with."

— SLASH

ally great people. I mean, great artists. Great songwriters. But, also really great individuals. Very, very cool. And it was a healthy experience for me. As fascinated as I was by watching them set up at the Troubadour or wherever, when we'd go down there, I didn't have any aspirations to be a musician. I mean I was racing BMX when I was 14 going on 15, and I wasn't really in that environment anymore and I picked up the guitar. But as I started to establish that as my thing, I had all this experience to draw from.

It was funny. When Guns N' Roses signed with Geffen, I knew David. It was so weird. (laughs) But he hadn't seen me for some time, so he didn't know that one of the guys in this band that he was signing was somebody that he knew... I made a point of not saying anything to him, because he'd only known me as a little kid. After we signed the deal, I knew he'd try to manipulate the deal in his favor. (laughs) But I'm still friends with David to this day. It was great knowing him back when, you know, when he was managing Linda Ronstadt and my mom was doing her clothes. He was managing Joni Mitchell and all these people, and that's how I knew him. So fast forward to being in a band on Geffen during the last really great period of the record business, you know. Because after that everything really changed.

GM: *Do you see any of the artists from that old generation? Do they come to shows?*
SLASH: I saw Joni, it was a while back though, and it was nice to see her. I hadn't seen her in a really long time. There was a big gap. You know Jackson Browne didn't know I was that kid way back when. I saw him back in 2000 or something like that. He's phenomenal. So, it's an interesting kind of thing.

GM: *What's the biggest difference between playing with Myles and Axl (Rose)?*
SLASH: It's really not something that you're conscious of, because they're just two very different people, you know what I mean? So, there's nothing about either one of them that makes me think about the other. Myles sort of does what he does, and he's got a very specific personality. Axl does what he does, and he's got a very specific personality. And I never really think about the similarities and the differences.

I'm looking forward to going out doing the states with the Conspirators. It's been a while, so I'm looking forward to that. It's gonna be good. I'm excited about it.

GM: *What do you think about Guns being a classic rock band being around 30-plus years now, alongside the Stones and Zeppelin in rock legends?*
SLASH: I don't. The only tag I think about is, you know, as far as the classic reference is concerned, is when we're played on the classic rock stations! (laughs) You know, because you don't realize that you're there. Because when you're in a band you're just in a band, and there's no real time limit around it. You know you don't, like we were just talking about with the Conspirators; it's hard to believe we've been together 10 years. I just don't think about it.

So, with Guns, it's just a continuation of when we first got together, you just keep doing your thing. And then all of the sudden if you stop and think, well, it's 2022, you see how much time has gone. You just really don't do it. I'm just glad we're still around!

VINTAGE SHOT

PHOTO BY MARK WEISS
GUNS 'N ROSES, 1987
THIS IS ALSO THE PHOTO USED FOR THE COVER OF WEISS' LATEST BOOK. *THE DECADE THAT ROCKED.*

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BY ELLIOT STEPHEN COHEN

Phil (left) and Don Everly performing on a LWT TV show.

TONY RUSSELL/REDFERNS

JOHN SEBASTIAN REMEMBERS THE EVERLYS

CATHERINE A. SEBASTIAN CSP IMAGES

"It was a very surreal experience for me," recalls former Lovin' Spoonful leader John Sebastian on working with his childhood heroes, Don and Phil Everly in 1972 for the *Stories We Could Tell* album. Sebastian, who also wrote the title song, had been recruited to collaborate on the star-studded album, which featured David Crosby, Graham Nash, Delaney Bramlett and Warren Zevon, plus a host of Los Angeles' top studio musicians.

"What you're hearing on the records are two completely different tunings."

— JOHN SEBASTIAN ON EVERLY BOTHERS RECORDINGS

Don Everly, who passed away on August 21, 2021, at age 84, was the last surviving member of the legendary Everly Brothers. Younger brother Phil had predeceased him in 2014 at 75 from lung cancer.

While their early Cadence Records classics like "Bye Bye Love," "All I Have to Do Is Dream," "Bird Dog" and "Wake Up Little Susie," were written by the famous songwriting team of Felice and Boudleaux Bryant, after moving to Warner Bros. Records in 1960, Don composed their most successful single "Cathy's Clown," with Phil being the solo writer of "When Will I Be Loved."

The Everlys established a vocal style that went on to influence generations of artists, including Simon & Garfunkel, Bee Gees, Eagles, Beach Boys, Byrds, Crosby, Stills & Nash, and that still resonates strongly in 2022. Beside harmonies that have been described as coming from heaven, Don Everly, a Nashville Musicians Hall of Fame inductee, was called "one of the best rhythm guitarists I have ever heard" by no less an authority than Keith Richards.

The Everlys' hit-making days in America ended in 1962, although their records stayed moderately popular in the U.K. and other countries for a few more years. In 1966 they released a fine album *Two Yanks in England* with The Hollies backing them on half the tracks and contributing eight new songs. They continued making excellent music, but much of it was largely passed over in favor of recordings by newer acts. As Phil Everly once bitterly complained to me, "It's just the eventual flux of things. You lose your newness, and the rock press, who

John Sebastian jammming with Don Everly, at his home in Laurel Canyon in 1971.

CATHERINE A. SEBASTIAN CSP IMAGES

was born in the '60s, wasn't interested in yesterday's performers. They all wanted to show how up to date they were, which was all (BS) anyway."

It was no secret that the brothers' personal relationship was far less harmonious than their singing. After one particularly disastrous performance in 1973 at a California club where Phil smashed his guitar, leaving Don to finish the show by himself, the brothers reportedly didn't speak to each other for the next 10 years. However, that changed in September 1983, after Don suggested they reunite for what would become a pair of well-received concerts at London's famed Royal Albert Hall. They last performed together in 2006, while Don's final onstage appearance was a guest spot on one of Paul Simon's concerts four years ago.

Sebastian, who like most musicians has had his touring life interrupted by the pandemic, says, "I've been performing practically nonstop since I was 19, so I'm kind of pleased to be able to do other things." However, he was glad to take the time to reminisce about his childhood idols Don and Phil Everly.

GOLDMINE: *What was your initial reaction to hearing the Everlys on the radio for the first time?*

JOHN SEBASTIAN: It's funny because Graham Nash was once talking about this, and I said, "That was exactly my same reaction," which was, "Where in the world, or out of this world, did these incredible voices come from?"

GM: *When I spoke with Graham shortly after Phil's passing, he said, "Me and David (Crosby) are pretty good, but we ain't The Everly Brothers!"*

JS: Yeah, well that's what we all were experiencing. A lot of us are pretty good, but not that good ! (laughs) When I finally did see them on one of those early variety television shows, probably Jimmy Dean's, with the whole synchronicity of the vocals and the big J-200 guitars, it was like, "Oh, please. I just want to be those guys." So, I was as gobsmacked as any of the Englishmen or other folks who heard them at the time. It was awhile before I realized the whole Everlys' sound was mainly coming from Don. Don was the lead singer, and that never varied. He also had that forceful rhythm style that if you hadn't ever heard a guitar approached like that, it was just dumbfounding.

GM: *Are there any guitarists you can think of who might have been influenced by Don?*

JS: I think we all took as much as we could from Don's rhythm style. I think somebody like John Lennon was highly visible doing that, and some other John from an American band (huge laugh), but maybe not as visible.

GM: *The Beatles of course were highly influenced by the Everlys' harmonies to the point where one British journalist referred to them as "the four Everly Brothers." Which early Beatles recordings do you think showed the strongest influence?*

JS: That's an interesting question, because they were relating to the Everlys like crazy in those early days, but as to which tunes... In "She Loves You," there's a few Everlys devices they use, which are very bluegrass-like devices. "Please Please Me" shows a big Everlys influence as does "This Boy," even though it's mostly three-part harmonies. The Hollies also were very Beatles influenced when Graham was with them, much more so than when he was in Crosby, Stills & Nash. You can really hear it in songs like "Bus Stop."

GM: *What's the story behind your getting the chance of working with The Everly Brothers in '72?*

JS: Paul Rothchild (noted producer of The Doors, Janis Joplin, etc.) and I had a long professional relationship by that time. He called me and said, "I've been approached to make a new album with The Everly Brothers, but here's the thing... They've been having all kinds of very angry personal problems. I don't know if I want to be around them if they're going to be at each other all the time, but they like you. Why don't you let them rehearse and record at your house, so they don't get all ramped up about a too familiar setting they don't like anymore." So it was probably just an 8-track machine that was driven up to my little house in Laurel Canyon, and that's when the magic started happening. I think at this point they just wanted to put all the bickering aside and just do something wonderful together.

GM: *I'll bet you must have been pinching yourself thinking, "When I was a teenager hearing all those great early records, I never in my wildest dreams could have imagined even just meeting The Everly Brothers, let alone having a chance to work with them as a peer."*

JS: For sure! I had more than one occasion to pinch myself. There was one particular time when Paul was not happy about all of the bickering that was going on between them. He said, "Don, you take one mic. Phil, you take the other one, and John, you just sit in the middle and do your guitar part." So, I'm just sitting there quietly between them as kind of a

EVERLY BROTHERS SELECTED DISCOGRAPHY

45s

CADENCE

- 1315 Bye, Bye Love/I Wonder If I Care As Much 1957 $30.00
- 1337 Wake Up Little Susie/Maybe Tomorrow 1957 30.00
- 1337 [Picture Sleeve] Wake Up Little Susie/Maybe Tomorrow 1957 250.00
- 1342 This Little Girl of Mine/Should We Tell Him? 1958 30.00
- 1348 All I Have to Do Is Dream/Claudette 1958 30.00
- 1348 All I Have to Do Is Dream/Claudette 1961 30.00 — Reissue with red and black label; scarcer than original
- 1350 Bird Dog/Devoted to You 1958 30.00
- 1355 Problems/Love of My Life 1958 30.00
- 1355 [Picture Sleeve] Problems/Love of My Life 1958 50.00
- 1364 Take a Message to Mary/Poor Jenny 1959 30.00
- 1369 ('Til) I Kissed You/Oh, What a Feeling 1959 30.00
- 1369 [PS] ('Til) I Kissed You/Oh, What a Feeling 1959 50.00
- 1376 Let It Be Me/Since You Broke My Heart 1959 30.00
- 1376 [PS] Let It Be Me/Since You Broke My Heart 1959 50.00
- 1380 When Will I Be Loved/Be Bop A-Lula 1960 30.00
- 1388 Like Strangers/Brand New Heartache 1960 30.00
- 1429 I'm Here to Get My Baby Out of Jail/Lightning Express 1962 20.00
- 1429 [PS] I'm Here to Get My Baby Out of Jail/Lightning Express 1962 40.00

COLUMBIA

- 4-21496 Keep a Lovin' Me/The Sun Keeps Shining 1956 $700.00 —Maroon label
- 4-21496 [DJ] Keep a Lovin' Me/The Sun Keeps Shining 1956 300.00 —White label

MERCURY

- 880213-7 On the Wings of a Nightingale/Asleep 1984 $5.00 — A-side written and produced by Paul McCartney
- 880423-7 The Story of Me/First in Line 1984 5.00
- 884428-7 Don't Say Goodnight/Born Yesterday 1986 5.00
- 884694-7 I Know Love/These Shoes 1986 5.00
- 884694-7 [PS] I Know Love/These Shoes 1986 5.00

RCA VICTOR

- 74-0717 Stories We Could Tell/Ridin High 1972 $10.00
- 74-0849 Lay It Down/Paradise 1972 10.00
- 74-0901 Not Fade Away/Ladies Love Outlaws 1973 10.00
- SP-45-409 [DJ]Pass the Chicken and Listen 1971 30.00 — Promo-only interview record

WARNER BROS.

- 5151 [PS] Cathy's Clown/Always It's You 1960 $50.00
- S-5151 [Stereo] Cathy's Clown/Always It's You 1960 50.00
- 5163 So Sad (To Watch Good Love Go Bad)/Lucille 1960 15.00
- 5163 [DJ] So Sad (To Watch Good Love Go Bad)/Lucille 1960 100.00 —Promo-only gold vinyl pressing
- 5163 [PS] So Sad (To Watch Good Love Go Bad)/Lucille 1960 50.00
- 5199 Ebony Eyes/Walk Right Back 1961 15.00
- 5199 [DJ] Ebony Eyes/Walk Right Back 1961 100.00 — Promo-only gold vinyl pressing
- 5199 [PS] Ebony Eyes/Walk Right Back 1961 25.00
- 5220 Temptation/Stick With Me, Baby 1961 15.00
- 5220 [PS] Temptation/Stick With Me, Baby 1961 30.00
- 5250 Crying in the Rain/I'm Not Angry 1961 15.00
- 5250 [PS] Crying in the Rain/I'm Not Angry 1961 20.00
- 5273 That's Old Fashioned (That's the Way Love Should Be)/How Can I Meet Her? 1962 15.00
- 5273 [PS] That's Old Fashioned (That's the Way Love Should Be)/ How Can I Meet Her? 1962 30.00
- 5297 Don't Ask Me to Be Friends/No One Can Make My Sunshine Smile 1962 20.00
- 5297 [PS] Don't Ask Me to Be Friends/No One Can Make My Sunshine Smile 1962 30.00
- 5346 (So It Was...So It Is...) So It Always Will Be/Nancy's Minuet 1963 15.00
- 5362 I'm Afraid/It's Been Nice 1963 15.00
- 5389 Love Her/The Girl Sang the Blues 1963 15.00
- 5422 Hello, Amy/Ain't That Loving You, Baby 1964 15.00
- 5441 The Ferris Wheel/Don't Forget to Cry 1964 15.00
- 5466 You're the One I Love/Ring Around My Rosie 1964 15.00
- 5478 Gone, Gone, Gone/Torture 1964 15.00
- 5501 Don't Blame Me/Walk Right Back//Muskrat/Lucille 1961 20.00
- 5501 [PS] Don't Blame Me/Walk Right Back//Muskrat/Lucille 1961 40.00 — Part of Warner Bros. "+2" series, with two new songs and excerpts of two prior hits
- 5600 You're My Girl/Don't Let the World Know 1965 12.00
- 5611 That'll Be the Day/Give Me a Sweetheart 1965 12.00
- 5628 The Price of Love/It Only Costs a Dime 1965 12.00
- 5639 I'll Never Get Over You/Follow Me 1965 12.00
- 5649 Love Is Strange/A Man With Money 1965 12.00
- 5649 [PS] Love Is Strange/A Man With Money 1965 150.00
- 5682 It's All Over/I Used to Love You 1965 12.00
- 5698 The Doll House Is Empty/Lovey Kravezit 1966 12.00
- 5808 The Power of Love/Leave My Girl Alone 1966 12.00
- 5833 Somebody Help Me/Hard, Hard Year 1966 12.00
- 5857 Fifi the Flea/Like Every Time Before 1966 20.00— A-side listed as "Don Everly Brother," B-side as "Phil Everly Brother"
- 5901 She Never Smiles Anymore/Devil Child 1967 12.00
- 7020 Bowling Green/I Don't Want to Love You 1967 12.00
- 7062 Mary Jane/Talking to the Flowers 1967 12.00
- 7088 Love of the Common People/The Voice Within 1967 12.00
- 7110 Cathy's Clown/So Sad 1968 8.00 — "Back to Back Hits" series; originals have green "W7" label
- 7111 Crying in the Rain/Lucille 1968 8.00 —"Back to Back Hits" series; originals have green "W7" label
- 7120 Wake Up Little Susie/Bird Dog 1969 8.00 —"Back to Back Hits" series; originals have green "W7" label; rerecordings
- 7121 Bye Bye Love/All I Have to Do Is Dream 1969 8.00 —"Back to Back Hits" series; originals have green "W7" label; rerecordings
- 7192 Empty Boxes/It's My Time 1968 12.00
- 7226 Lord of the Manor/Milk Train 1968 12.00
- 7262 T for Texas/I Wonder If I Care As Much 1969 12.00
- 7290 I'm on My Way Home Again/Cuckoo Bird 1969 12.00
- 7326 Carolina on My Mind/My Little Yellow Bird 1969 15.00
- 7425 Yves/The Human Race 1970 15.00

7-Inch Extended Plays

CADENCE

- CLLP 33-3 Bye Bye Love/('Til) I Kissed You/Bird Dog//Wake Up Little Susie/When Will I Be Loved/Problems 1961 $50.00 —Jukebox issue; small hole, plays at 33 1/3 rpm
- CLLP 33-3 [PS] Rockin' With the Everly Brothers 1961 80.00 —Cardboard insert in heavy vinyl envelope
- CLLP 33-4 All I Have to Do Is Dream/I Wonder If I Care As Much/ Take a Message to Mary//Let It Be Me/Devoted to You/ Maybe Tomorrow 1961 50.00 —Jukebox issue; small hole, plays at 33 1/3 rpm
- CLLP 33-4 [PS] Dream With the Everly Brothers 1961 80.00 —Cardboard insert in heavy vinyl envelope
- CEP-104 Wake Up Little Susie/Maybe Tomorrow//Bye Bye Love/ Wonder If I Care As Much 1957 50.00
- CEP-104 [PS] The Everly Brothers 1957 80.00
- CEP-105 This Little Girl of Mine/Leave My Woman Alone//Should We Tell Him/Be-Bop-a-Lula 1957 50.00
- CEP-105 [PS] The Everly Brothers 1957 80.00
- CEP-107 Brand New Heartache/Keep a Knockin'//Rip It Up/Hey Doll Baby 1957 50.00
- CEP-107 [PS] The Everly Brothers 1957 80.00
- CEP-108 Roving Gambler/Oh So Many Years//Put My Little Shoes Away/That Silver Haired Daddy Of Mine 1958 50.00
- CEP-108 [PS] Songs Our Daddy Taught Us, Vol. 1 1958 80.00
- CEP-109 Barbara Allen/Long Time Gone//Lightning Express/Who's Gonna Shoe Your Pretty Little Feet 1958 50.00
- CEP-109 [PS] Songs Our Daddy Taught Us, Vol. 2 1958 80.00
- CEP-110 Down in the Willow Garden/Kentucky/I'm Here to Get My Baby Out of Jail/Rockin' Alone in My Old Rockin' Chair 1958 50.00
- CEP-110 [PS] Songs Our Daddy Taught Us, Vol. 3 1958 80.00
- CEP-111 Bird Dog/Devoted to You//All I Have to Do Is Dream/ Claudette 1959 50.00
- CEP-111 [PS] The Everly Brothers 1959 80.00
- CEP-118 (contents unknown) 1959 50.00
- CEP-118 [PS] The Everly Brothers 1959 80.00
- CEP-121 Let It Be Me/Since You Broke My Heart//'Til I Kissed You/Oh, What a Feeling 1960 40.00
- CEP-121 [PS] The Very Best of the Everly Brothers 1960 40.00

WARNER BROS.

- PRO 135 [DJ] My Gal Sal/Grandfather's Clock/Bully of the Town/ The Wayward Wind/Chlo-E//Hi-Lili, Hi-Lo/Don't Blame Me/Now Is the Hour/When I Grow Too Old to Dream/Love Is Where You Find It 1961 $80.00 — 7-inch record, large hole, with excerpts from each of the above songs
- PRO 135 [PS] Souvenir Sampler 1961 100.00 —Back cover of sleeve has a coupon for LP W/WS 1418
- EA 1381 So Sad (To Watch Good Love Go Bad)/You Thrill Me (Through and Through)//Memories Are Made of This/Oh, True Love 1960 40.00
- EA 1381 [PS] Foreverly Yours 1960 60.00
- EB 1381 Sleepless Nights/Carol Jane//Nashville Blues/That's What You Do to Me 1960 40.00
- EB 1381 [PS] Especially for You 1960 60.00
- S 1471 That's Old Fashioned (That's the Way Love Should Be)/ Crying in the Rain/Lucille//Cathy's Clown/Walk Right Back/So Sad (To Watch Good Love Go Bad) 1963 25.00 —Stereo jukebox issue; small hole, plays at 33 1/3 rpm
- S 1471 [PS] The Golden Hits of the Everly Brothers 1963 35.00
- 2S 1858 ('Til) I Kissed You/Wake Up Little Susie/Cathy's Clown/ Mama Tried/Bowling Green/Walk Right Back 1970 15.00 —Stereo jukebox issue; small hole, plays at 33 1/3 rpm
- S 1858 [PS] The Everly Brothers Show 1970 25.00—Part of "Little LP" series (#120)

Albums

CADENCE

- CLP-3003 [Mono] The Everly Brothers 1958 $120.00 — Maroon label with metronome logo
- CLP-3003 [M] The Everly Brothers 1962 60.00 — Red label with black border
- CLP-3016 [M] Songs Our Daddy Taught Us 1958 120.00 — Maroon label with metronome logo

- CLP-3016 [M] Songs Our Daddy Taught Us 1962 60.00 — Red label with black border
- CLP-3025 [M] The Everly Brothers' Best 1959 100.00 — Maroon label with metronome logo
- CLP-3025 [M] The Everly Brothers' Best 1962 60.00 — Red label with black border
- CLP-3040 [M] The Fabulous Style of the Everly Brothers 1960 80.00 — Maroon label with metronome logo
- CLP-3040 [M] The Fabulous Style of the Everly Brothers 1962 50.00 — Red label with black border
- CLP-3059 [M] Folk Songs of the Everly Brothers 1963 50.00 —Reissue of 3016
- CLP-3062 [M] 15 Everly Hits 15 1963 40.00
- CLP-25040 [Partial Stereo] The Fabulous Style of the Everly Brothers 1960 120.00 — Maroon label with metronome logo
- CLP-25040 [P] The Fabulous Style of the Everly Brothers 1962 60.00 — Red label with black border
- CLP-25059 [Rechanneled Stereo] Folk Songs of the Everly Brothers 1963 40.00
- CLP-25062 [P] 15 Everly Hits 15 1963 50.00

HARMONY

- HS 11304 Wake Up Little Susie 1969 $12.00
- HS 11350 Christmas with the Everly Brothers and the Boys Town Choir 1969 20.00
- KH 11388 Chained to a Memory 1970 12.00

MERCURY

- 822431-1 EB 84 1984 $10.00
- 826142-1 Born Yesterday 1986 10.00
- 832520-1 Some Hearts 1989 12.00

PAIR

- PDL1-1063 [(2)]Living Legends 1986 $12.00

PASSPORT

- 11001 [(2)] The Everly Brothers Reunion Concert 1984 $15.00

RCA VICTOR

- LSP-4620 Stories We Could Tell 1972 $15.00
- LSP-4781 Pass the Chicken and Listen 1972 15.00
- AFL1-5401 Home Again 1985 10.00

TIME-LIFE

- SRNR-09 [(2)] The Everly Brothers: 1957-1962 1986 $20.00 — Part of "The Rock 'n' Roll Era" series; box set with insert

WARNER BROS.

- PRO 134 [10] It's Everly Time! 1960 $600.00 — Promo "souvenir sampler" from their debut on WB
- W 1381 [M] It's Everly Time! 1960 30.00
- WS 1381 [Stereo] It's Everly Time! 1960 40.00
- W 1395 [M] A Date With the Everly Brothers 1960 50.00 — Gatefold edition with poster and wallet-size photos
- W 1395 [M] A Date With the Everly Brothers 1960 40.00 — Gatefold edition without poster or photos
- W 1395 [M] A Date With the Everly Brothers 1961 30.00 — Regular edition
- WS 1395 [S] A Date With the Everly Brothers 1960 50.00 —Gatefold edition without poster or photos
- WS 1395 [S] A Date With the Everly Brothers 1960 75.00 — Gatefold edition with poster and wallet-size photos
- WS 1395 [S] A Date With the Everly Brothers 1961 40.00 —Regular edition
- W 1418 [M] Both Sides of an Evening 1961 30.00
- WS 1418 [S] Both Sides of an Evening 1961 40.00
- W 1430 [M] Instant Party! 1962 30.00
- WS 1430 [S] Instant Party! 1962 40.00
- W 1471 [M] The Golden Hits of the Everly Brothers 1962 30.00
- WS 1471 The Golden Hits of the Everly Brothers 1967 20.00 —Green "W7" label
- WS 1471 The Golden Hits of the Everly Brothers 1970 15.00 —Green "WB" label
- WS 1471 The Golden Hits of the Everly Brothers 1973 12.00 —"Burbank" palm-tree label
- WS 1471 The Golden Hits of the Everly Brothers 1979 10.00 — White or tan label
- WS 1471 [S] The Golden Hits of the Everly Brothers 1962 40.00 —Gold label
- W 1483 [M] Christmas With the Everly Brothers and the Boys Town Choir 1962 40.00
- WS 1483 [S] Christmas With the Everly Brothers and the Boys Town Choir 1962 50.00
- W 1513 [M] Great Country Hits 1963 40.00
- WS 1513 [S] Great Country Hits 1963 50.00
- W 1554 [M] The Very Best of the Everly Brothers 1964 30.00 —Originals have yellow covers
- W 1554 [M] The Very Best of the Everly Brothers 1965 20.00 — Later pressings have white covers
- WS 1554 The Very Best of the Everly Brothers 1967 20.00 — Green "W7" label
- WS 1554 The Very Best of the Everly Brothers 1970 15.00 — Green "WB" label
- WS 1554 The Very Best of the Everly Brothers 1973 12.00 —"Burbank" palm-tree label
- WS 1554 The Very Best of the Everly Brothers 1979 10.00 — White or tan label
- WS 1554 [S] The Very Best of the Everly Brothers 1964 40.00 — Originals have yellow covers
- WS 1554 [S] The Very Best of the Everly Brothers 1965 25.00 — White cover; gold label
- W 1578 [M] Rock & Soul 1964 40.00
- WS 1578 [S] Rock & Soul 1964 50.00
- W 1585 [M] Gone, Gone, Gone 1965 40.00
- WS 1585 [S] Gone, Gone, Gone 1965 50.00
- W 1605 [M] Beat & Soul 1965 40.00
- W 1620 [M] In Our Image 1966 40.00
- WS 1620 [S] In Our Image 1966 50.00
- W 1646 [M] Two Yanks in England 1966 40.00
- WS 1646 [S] Two Yanks in England 1966 50.00
- W 1676 [M] The Hit Sound of the Everly Brothers 1967 50.00
- WS 1676 [S] The Hit Sound of the Everly Brothers 1967 40.00
- W 1708 [M] The Everly Brothers Sing 1967 50.00
- WS 1708 [S] The Everly Brothers Sing 1967 40.00
- WS 1752 Roots 1968 40.00
- WS 1858 The Everly Brothers Show 1970 30.00
- ST-91343 [S] The Very Best of the Everly Brothers 1967 40.00 — Capitol Record Club edition
- T-91601 Roots 1968 50.00 —Capitol Record Club edition
- STAO-93286 The Everly Brothers Show 1970 40.00 — Capitol Record Club edition

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peacemaker pounding away on my guitar, while they're both singing a song I wrote specially for them. I'll tell you, it was better than any childhood dream I could have possibly conjured up.

GM: *What else do you remember from that period that was so special?*
JS: Well, after a few days at my house, whereby Fritz Richmond, the famous tub and jug player from the Jim Kweskin band, came over to jam with us, Paul was able to convince Don and Phil to go to Elektra's studio in Los Angeles for the actual recording sessions. There they hooked up with all these great musicians they knew as pals. I couldn't believe I was actually in the same room with Buddy Emmons! It was just a remarkable experience.

GM: *Let's get back to the Everlys' early records, which I know you're very familiar with.*
JS: A lot of people think they were using two J-200s on those records, but I've heard that it was actually a big Martin and an advanced Jumbo. Maybe one of them had been Ike Everly's instrument. After awhile they did start using J-185s, a still curvaceous type of Gibson, but one size down from the J-200, which they eventually abandoned for some reason. I don't know why they did that, but those guitars with the stars and stuff, became known as the Everly Brothers model.

GM: *Were there any special tunings used on those early tracks?*
JS: Yes. For one thing, what you're hearing on the records are two completely different tunings. The two guitars, which were both very large-bodied, slope-shoulder guitars, had one tuned conventionally, and the other was tuned to the chord. That way one would be open, then on the fifth fret where you're playing all six strings across the board, you're getting the benefits harmonically out of those two tunings, which made it more dense. It was an important part of what made that remarkable Everly Brothers sound.

GM: *How important do you think Chet Atkins was to those early records as both a guitarist and producer?*
JS: You have to remember, at the time I had no idea who Chet Atkins was. I didn't know it was him playing those little licks

"Their greatest legacy has got to be showing the world the incredible capabilities of sibling harmony."

— JOHN SEBASTIAN ON THE EVERLY BROTHERS

that were coming on those records like "All I Have to Do Is Dream." Nobody but Chet could have made those vibrato sounds that were very special. That Gretsch shimmer. You can just tell it's a Gretsch pickup. I think just the combination of his skills as an instrumentalist, plus the clarity and precision of his production was a bigger element than all of us might be willing to admit.

GM: *When the Everlys toured with Simon & Garfunkel in 2003 and 2004 as part of their "Old Friends" tour, Art said he observed very closely the vocal interplay between Don and Phil, and agreed with something Graham Nash said...that their growing up together, sleeping in the same bedroom as kids, and singing with each other since they were around three or four years old, plus similar DNA, created a kind of telepathy that only brothers could have. Did you experience anything similar when you worked with them?*
JS: That's really a very good simile. When I had the chance to watch the brothers up close singing when we were recording at Elektra's studio, Phil's concentration was so complete, his eyes would almost literally cross from the intensity of trying to stay in perfect sync with Don. Me being so close, I started thinking, "Oh, yeah. I'm getting the real thing now!" When I got to work with Phil on a solo album, I had the wonderful thrill of getting to know him a little more. Don, I have to say, was a little harder to get to know. Phil was just a pure joy to work with. Me and Graham had the same experience of seeing just how hard he'd be trying to duplicate your lead. It was all just a part of what the Everlys' magic was all about.

GM: *I'm sure you have many, but what would be your very favorite Everly Brothers records?*
JS: Well, "Bye Bye Love" because it was the first one I heard, plus the miracle of discovering those two voices and two guitar styles. "Wake Up Little Susie" certainly, and "Walk Right Back." I just loved the melody and thought it was a really good song. Also, "Bird Dog" because of those scrubbing rhythm guitar styles that if you were a kid, you hadn't even thought of approaching a guitar with that much force. (laughs) I think it's Don's guitar that is really in the forefront.

GM: *Why do you think the Everlys' American hits dried up after 1962? It wasn't just because of Beatlemania and the whole British Invasion as many people assume. That didn't happen until two years later.*
JS: Losing the services of Felice and Boudleaux Bryant was a big misstep, but if there was anything that was mostly responsible for killing their popularity, it was because those harmonies were heavily recycled by others. Their sound got translated across the ocean, plus there was a whole new musical thing going on in the '60s that just blotted out most of the artists that influenced it.

GM: *What would you say the Everly Brothers' greatest legacy will be when people read about them many years from now?*
JS: Their greatest legacy has got to be showing the world the incredible capabilities of sibling harmony. Yes, people may have heard that before, but it was mostly in sister groups where there were more than two sisters. That sound was completely new to rock and roll, and copied by so many guys my age. Of course, also hearing the force of those guitars. People had never heard big, nasty acoustic guitar sounds like that. That must have been a production decision by Archie Bleyer who owned Cadence Records, and it obviously worked.

AUTOGRAPHED POSTER

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AUTOGRAPHED POSTER

BY ELLIOT STEPHEN COHEN

San Francisco group The Beau Brummels perform on the NBC TV music show *Hullabaloo* in March 1965 in New York City, New York.

HULLABALOO ARCHIVE/MICHAEL OCHS ARCHIVES/GETTY IMAGES

SAL VALENTINO ON THE BEAU BRUMMELS' VERY SPECIAL LEGACY

Singer Sal Valentino, who has experienced some very humorous times during his 60-plus years in the music business, recalls a show he was doing in the early '80s with Smithereens drummer Dennis Diken. "It was in New York during the middle of the winter. I had a bad cold, so I was walking around backstage with long thermal underwear. So, here I am with this young Asian band getting ready to go on, looking at me like, 'Who is this old guy!' After the show, we all went to this West Village place that I think Steve Van Zandt had a piece of that looked like something straight out of *Saturday Night Live*, you know... 'cheeseburger, cheeseburger, cheeseburger...' The place was a little scary, but we had a good time."

To the average casual '60s music fan, the name Beau Brummels might only evoke memories of a pair of Top 20 hits, "Laugh, Laugh" and "Just a Little." However, to others who are more familiar with the band's recorded output, there is a wealth of some of the best music of that very special era. An extremely comprehensive eight-CD box set, *Turn Around: The Complete Recordings 1964-1970 (Cherry Red)*, compiled and annotated with 228 newly remastered tracks by renowned archivist Alec Palao, puts their Autumn and Warner Bros. recordings in perspective, showcasing the gorgeous haunting vocals of Valentino and the superb songwriting of Ron Elliott, in a variety of styles that encompassed rock, classical, folk, Cajun, bluegrass, country and psychedelia.

The original band consisted of Valentino, lead guitarist-composer Elliott, rhythm guitarist-harmonica player Declan Mulligan (who recently passed due to complications from Parkinson's disease), bass player Ron Meagher and drummer John Petersen, who died in 2007. "John, more than any of us, always thought of himself as a rock star," says Valentino, with a laugh. "He really had the look, and was the one the girls screamed for." After Elliott's health prevented his going on the road due to periodic epileptic seizures, his place was taken by guitarist Don Irving.

When the Brummels first hit the pop charts in early '65, it was generally assumed that they were another very talented long-haired group from England, which was understandable, considering their look and sound.

However, while they were certainly inspired by The Beatles and other British bands, their style was unique. Although production credits were not always listed on album covers back then, their brilliant debut, *Introducing The Beau Brummels*, which featured 10 Elliott originals, was actually produced by an unknown 21-year-old musician named Sylvester Stewart, who later found massive fame as the leader of Sly and The Family Stone. The band's tenure as pop stars, like most groups of the era, was relatively short. Not long after their first two hits left the charts, their small record company Autumn Records went bankrupt.

The band's fortunes seemed promising when they were then signed by the much larger Warner Bros. label. However, despite having in Elliott one of the best contemporary songwriters, the label, in a very ill-advised move, had the group record an all-covers album, *Beau Brummels 66*, whose low point, among many, was a rendition of Herman's Hermits' "Mrs. Brown, You've Got a Lovely Daughter" sung by Meagher in a faux British accent. Coming in the year of such landmark albums as The Beatles' *Revolver*, The Beach Boys' *Pet Sounds*, Bob Dylan's *Blonde on Blonde* and The Rolling Stones' *Aftermath*, this did little for the band's credibility.

By the time of the group's next album, *Triangle*, there were only three original members left. Mulligan had been fired back in '65, and Petersen left to join Harpers Bizarre who would have a hit with Paul Simon's "The 59th Street Bridge Song (Feelin' Groovy)." Meagher was to be drafted during the early stages of *Triangle*, and Irving was also called by Uncle Sam.

After Warner Bros. realized its mistake with *Beau Brummels 66*, they now let Elliott and Valentino pursue their own artistic visions for what resulted in the very surrealistic *Triangle*. The album also featured such esteemed studio musicians as bassist Carol Kaye, guitarists James Burton and Glen Campbell, plus drummers Hal Blaine and Jim Gordon. However, with no hit singles to promote the album, it reached only 197 for one week on the *Billboard* 200 chart. The fact that 1967 was the year of The Beatles' *Sgt. Pepper*, The Jimi Hendrix Experience's revolutionary debut, *Are You Experienced*, Cream's *Fresh Cream*, and The Doors' self-titled debut album also meant that *Triangle* went unnoticed by many contemporary rock critics.

The Beau Brummels were down to just two core members, Valentino and Elliott, when they headed to Nashville for what would be the group's final album, *Bradley's Barn* (until their ill-fated 1975 reunion album). Recorded with the cream of Nashville's studio musicians, *Bradley's Barn* is now considered a country rock masterpiece.

After that, Valentino and Elliott went their separate ways. Elliott released a fine solo album in 1970, *The Candlestickmaker*, and went on to work with Van Morrison, Randy Newman and Dolly Parton.

Valentino, who has kept the highest profile of any of the band's former members, put together a 10-person group, Stoneground, in the early 1970s, which recorded three albums. Following a very long hiatus from the music business, he released his first solo album, *Dreamin' Man,* in 2006, followed soon afterward by *Come Out Tonight* and *Every Now and Then*. All were very highly critically acclaimed. Now 79, Valentino still occasionally does shows near his northern California home. This is his story.

GOLDMINE: *What was the San Francisco music scene like in the mid-'50s, before the advent of rock and roll?*
SAL VALENTINO: The people l was hanging out with in the North Beach area were very into country and western music, but every once in awhile you'd hear an accordion. That was when I really got into playing the guitar, but now I think maybe it's time to move on to something else.

The Beau Brummels: *Turn Around – The Complete Recordings 1964-1970*
8-Disc Remastered Box Set
228 newly remastered tracks across eight compact discs in replica sleeves | 24 unreleased cuts, available in period mono or fresh stereo mixes | 88-page booklet with detailed liner notes and rare photos and memorabilia from the band's personal collections.

GM: *When did you first meet Ron Elliott?*
SV: We were both attending the same grammar school, and there was going to be a benefit show for either the Boys or Girls Club. Ron was the best guitar player I had ever met. It seemed that everyone else in North Beach was playing accordions and mandolins.

GM: *I'm sure when the band started having hit records, it was stressful enough for Ron to have to keep coming up with original material in addition to dealing with diabetes, which most doctors were probably not that familiar with, back then.*
SV: Yes. Ron was already taking two insulin injections every day. Every once in a while, he'd go into a coma from getting emotionally upset about something, like getting into a dispute with Declan or John. Ron would then go home and get ill and not be available for us for awhile. Ron's father would show up in tears, and we'd all promise to be a little more gentle with him. His doctor had told him that he was probably not going to live past 40. That seemed like a grim reality for all of us, but at our ages, that seemed like a long ways off.

GM: *When the group started getting really popular, they had a chance to go over to England, but I understand, Ron's father was afraid to let him do it. Touring internationally would have certainly increased the band's popularity.*
SV: Well, you know, at the time the real money was here in America. That's why all of the British bands came over here. When I later did some British dates with Stoneground, I found out that there was even less money to be made there than I'd imagined.

GM: *Right after The Beatles' iconic first Ed Sullivan appearance in February of '64, a lot of guys started forming bands and growing their hair long, and it seemed The Beatles were obviously a huge influence on what direction you and the band were going to follow.*

SV: Well, I wasn't that knocked out by them, originally. I didn't like "I Want to Hold Your Hand." It wasn't until I heard songs like "I Saw Her Standing There," "Love Me Do" and "Things We Said Today" that I really got into what they were doing. We started putting a lot of Beatles songs into our sets, and we were really the only rock band in the Bay Area that did that. Everybody else was still doing R&B, including Sly. At the time, I thought it was funny that The Beatles spoke like Englishmen, but sang like they were American. After I realized how good they were onstage without proper monitors to hear themselves over all that screaming, I became even more of a fan.

GM: *I think a lot of people probably assumed one reason the band picked the name Beau Brummels was because alphabetically, your albums would be following The Beatles in the record store bins, but apparently that wasn't the case.*

SV: That would have made a great story, but we weren't smart enough to figure something like that on our own. I think it must have been Declan who came up with the name because he had come into America through Canada and he knew a lot of the British bands like Gerry and The Pacemakers. There was also the movie *Beau Brummell* with Stewart Granger, but we misspelled our name because we needed a name in a hurry for a gig we had scheduled, but as it turned out, nobody showed up.

GM: *How did you become acquainted with Tom Donahue and Bobby Mitchell, who were both so vital to the band's early career?*

SV: I met Tom through a guy named Rich Romanello, whose father had a place called The Morocco Room, and he was always scouting around the San Francisco area, looking for new acts. I guess he liked us because he had us play there for the whole summer. One day, he had the band taken in three Cadillac convertibles to the famous Gold Star recording studio (the favorite of Phil Spector) and we recorded three songs, "Laugh, Laugh," "People Are Cruel" and maybe "Still in Love With You Baby."

BEAU BRUMMELS SELECTED DISCOGRAPHY

45s

AUTUMN

- 8 Laugh, Laugh/Still in Love With You Baby 1965 $15.00 —Tan label
- 8 Laugh, Laugh/Still in Love With You Baby 1965 15.00 —White label
- 10 Just a Little/They'll Make You Cry 1965 15.00
- 16 You Tell Me Why/I Want You 1965 10.00
- 20 Don't Talk to Strangers/In Good Time 1965 10.00
- 24 Good Time Music/Sad Little Girl 1965 10.00

RHINO

- RNOR 4506 Laugh, Laugh/Just a Little 1984 $8.00
- RNOR 4506 [Picture Sleeve] Laugh, Laugh/Just a Little 1984 8.00

WARNER BROS.

- 5813 One Too Many Mornings/She Reigns 1966 $10.00
- 5848 Fine With Me/Here We Are Again 1966 10.00
- 7014 Don't Make Promises/Two Days 'Til Tomorrow 1967 10.00
- 7079 Magic Hollow/Lower Level 1967 10.00
- 7204 Are You Happy/Lift Me 1968 8.00
- 7218 I'm a Sleeper/Long Walking Down to Misery 1968 8.00
- 7260 Cherokee Girl/Deep Water 1969 8.00
- 8119 You Tell Me Why/Down to the Bottom 1975 8.00

Albums

ACCORD

- SN-7175 Just a Little 1982 $10.00

AUTUMN

- LP 103 [Mono] Introducing the Beau Brummels 1965 $60.00
- SLP 103 [Stereo] Introducing the Beau Brummels 1965 80.00
- LP 104 [M] The Beau Brummels, Volume 2 1965 60.00
- SLP 104 [S] The Beau Brummels, Volume 2 1965 60.00

JAS

- 5000 Original Hits of the Beau Brummels 1976 $15.00

POST

- 6000 The Beau Brummels Sing 1960s $20.00

RHINO

- RNLP-101 The Best of the Beau Brummels 1981 $10.00
- RNLP-102 Introducing the Beau Brummels 1981 10.00
- RNLP-104 From the Vaults 1981 12.00
- RNLP-70171 The Best of the Beau Brummels (Golden Archive Series) 1986 10.00

VAULT

- LP-114 [M] Best of the Beau Brummels 1967 $25.00
- SLP-114 [S] Best of the Beau Brummels 1967 25.00
- SLP-121 Beau Brummels, Vol. 44 1968 25.00

WARNER BROS.

- W 1644 [M] Beau Brummels 66 1966 $20.00
- WS 1644 [S] Beau Brummels 66 1966 25.00
- W 1692 [M] Triangle 1967 20.00
- WS 1692 [S] Triangle 1967 25.00
- WS 1760 Bradley's Barn 1968 25.00
- BS 2842 The Beau Brummels 1975 20.00

SAL VALENTINO of THE BEAU BRUMMELS

45s

FALCO

- 306 Lisa Marie/I Wanna Twist 1962 $75.00

WARNER BROS.

- 7268 An Added Attraction (Come and See Me)/Alligator Man 1969 $10.00
- 7289 Friends and Lovers/Alligator Man 1969 10.00
- 7368 Silkie/Going for Rochelle 1970 10.00

RON ELLIOTT of THE BEAU BRUMMELS

Albums

WARNER BROS.

- WS 1833 The Candlestickmaker 1969 $15.00

Current market value for records in Near Mint condition

GM: *What was Sly like in those days? There's a great photo of you and Sly in the box set where you're both wearing the same exact shirt.*
SV: Oh, yeah. Sly was a pretty exciting dresser. He'd come in knickers sometimes. Sly was probably the best thing that could have happened to us in making those first albums. He was great fun to work with, was really, really good at making records, and he loved the art of doing it. Sly was always telling me how good my voice sounded and wanted to play on our albums, but Elliott's father rejected the idea. At the time, we didn't think it was a big deal.

GM: *What's really amazing about those two Autumn albums is that the production and stereo separation was far ahead of what many British bands were doing, still using binaural stereo, voices on one track, instruments on the other, whereas your albums were beautifully mixed.*
SV: Tom Donahue hipped us to the fact of doing them that way. In Europe, bands like The Rolling Stones were still releasing their albums in rechanneled mono, all treble on one channel, all bass on the other, which really sounded awful.

GM: *Was Sly still pretty straight then in terms of drugs?*
SV: If he was using them, we didn't know anything about it. After Sly started working on his own band, he just kept getting bigger and bigger. Then he started getting a reputation for not showing up for shows, which was terrible. I saw him a couple of times when I was in Hollywood in the late '60s, and it was actually pretty scary. After I heard about guys coming to see him who were dealing drugs and carrying guns, I decided not to see him anymore because I didn't want to get killed.

GM: *So getting back to the Brummels, after the huge success of "Laugh, Laugh" and "Just a Little," the next two releases, "You Tell Me Why" and "Don't Talk to Stangers" didn't have the same success. Do you think it was because Autumn wasn't able to promote them properly?*
SV: Well, Sly, Tom and Bob were all burning the candle at both ends, and also our bills were not getting paid on time. Then, one day while we were working on what would have been our third album, we read in *Cashbox* that all of our masters had been put up for auction. That was really embarrassing for us, because we thought we were bigger than that.

GM: *What were concerts like during those days?*
SV: We did a big one for Murray the K at the Brooklyn Fox Theatre in 1965. It was a huge bill with Marvin Gaye, The Temptations, Martha and The Vandellas and The Four Tops. We all did about four shows every day, where everyone got to do like three songs. Stevie Wonder, who was around 15 at the time, was very loveable. There was a big men's room on the top floor where everyone went to get high. (laughs) For some reason, the door got stuck, and Stevie starts yelling and screaming to let us out because we all had a show to do. Finally, someone opens the door for us, and Stevie actually raced me down the stairs. I couldn't get past him on the turns!

Beau Brummels 1965 (Clockwise from bottom left): Ron Elliott, Declan Mulligan, John Petersen, Sal Valentino and Ron Meagher.

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GM: *You also toured with The Beach Boys. What were those shows like?*
SV: We had no idea how big The Beach Boys actually were. They were gigantic. We also did a few shows with The Lovin' Spoonful and The Yardbirds in Sacramento who both opened for us. That guy (Jeff) Beck was really off-color and full of himself, but you couldn't blame him because he was very young and also very talented. We also got into a dispute with Gary Lewis about who would headline on another show. His record "This Diamond Ring" was on its way down, while ours had just entered the top five. Being a local band, we were also much bigger than him in that area.

GW: *Who were some of the other acts you actually toured with?*
SV: We did some dates down south with Freddie and The Dreamers and The McCoys. There were other bills we shared with The Righteous Brothers, Bobby Goldsboro and Glen Campbell, who still hadn't had his first hit record yet. The shows with The Kinks were a lot of fun. Dave (Davies) was outrageous. On one show, he and Ray (Davies) were set up with their own mics on opposite ends of the stage, but Dave got pissed off about something and kicked Ray's mic off the stage.

GM: *When the band got signed by Warner Bros., it really made no sense for them to request the all-covers album,* Beau Brummels 66, *when Ron Elliott was one of the most talented composers around at the time.*
SV: I definitely have to agree with that. Ron especially was against the whole idea, but when you're young, sometimes you have to keep your mouth shut and do what you're told. What else are you gonna do?

GM: *Fortunately, Warner's allowed you and Ron to follow your own creative instincts for* Triangle. *What was the whole recording process like?*
SV: Ron was, as far as I can remember, the first person I knew who was into *Lord of the Rings*, which was a major inspiration for the album, and he could operate on a level for creating some really fascinating characters for songs, like in "Painter of Women." The whole album was a lot of fun to do because we got to work with some really interesting people like Van Dyke Parks. Van is incredibly talented, and boy, he could play anything.

GM: *When you and Ron started to work on* Bradley's Barn*, did you feel this was going to be the end of The Beau Brummels?*
SV: I guess you could say that. We had some great musicians on it, like Jerry Reed, Ken Buttrey and Norbert Putnam, and some really good original material from Ron, but, like the previous album, Warner's had no idea how to promote it. Their promotion guys were like from another era, guys in sharkskin suits who were used to comping people to Las Vegas to see The Rat Pack (Frank Sinatra, Dean Martin and Sammy Davis Jr.). Warner's had no idea how to be a contemporary record company because they had not been one. They were a movie company.

The Beau Brummels reunited for the Baypop 2000 festival to honor Autumn Records, a San Francisco record label of the 1960s. The original four members (L-R): Sal Valentino, Ron Meagher, John Petersen and Ron Elliott, stand in front of a 1965 poster of the group, in the same lineup order.

MICHAEL MACOR/THE SAN FRANCISCO CHRONICLE VIA GETTY IMAGES

GM: *What memories do you have of the '75 reunion album?*
SV: Warner's wasn't originally interested in a new album, unless it was going to be all five original members, but as soon as the project got started, Elliott started firing people. So by the time the album came out and we went on tour to promote it, it wasn't the original band, and the audiences weren't there for us anymore. Too much time had passed since our last hit. It was a whole new world.

GM: *You have plans for doing more concerts?*
SV: I don't know if I really want to sing live anymore because when people show up, they have their own agenda. They'll talk during the whole show. At 79, I don't need to be treated like that. I still love singing, but now I only sing for my wife, Roberta. She's the only person who has ever said to me, the sound of my voice creates a pitter-patter in her chest. That's good enough for me. I don't need any more.

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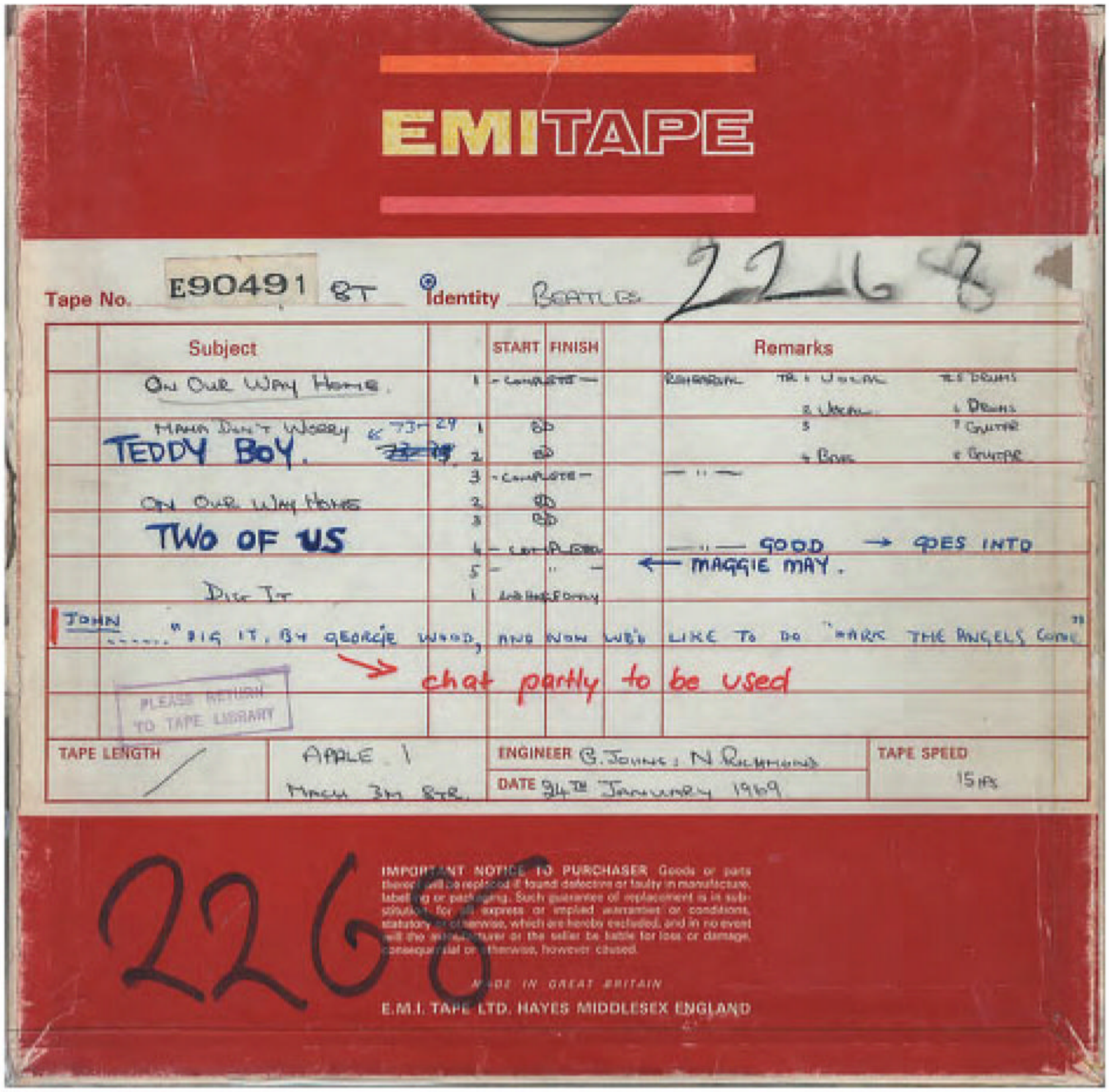

CALDERSTONE PRODUCTIONS LTD.

How the Beatles remixes measure up to the originals

BY JAY JAY FRENCH

If there was ever going to be a forensic review of the recorded Beatles music by yours truly, then now is the time.

Why? Because the catalog has been going through a remix/remastering period that began in earnest in 2006 with the Cirque du Soleil reconfiguration for the Las Vegas *Love* show, and then with the audacious reissue of *Sgt. Pepper's Lonely Hearts Club Band* in 2017 and continuing through with *The Beatles* (aka the "White Album") in 2018, *Abbey Road* in 2019 and a reissue to coincide with Peter Jackson's reedited *Let It Be* movie, *Get Back*.

It should be noted that *Let It Be* was also totally remixed in 2003 as *Let It Be...Naked*. This was due to Paul McCartney's particular distaste of Phil Spector's over-production of the original studio album, which was officially the last Beatles studio album released but was actually recorded before *Abbey Road*.

Much has been written and will continue to be written about how The Beatles came to an end.

This, however, is not a story about that.

I want to begin by saying that as a 10-year-old kid first hearing The Beatles in mono through a 1-inch transistor radio speaker and then watching and hearing them through a 3-inch speaker in my parents' Zenith B&W television, me (and millions of others) fell in love with the music. There was no stereo, no 180-gram vinyl albums, no CDs, no cassette tapes (yet), no streaming of any kind and certainly no remasters and remixes.

Just the music. In mono, coming out of little speakers.

Yes, you could buy stereo albums — that proudly stated "stereo" on the cover — and quarter-inch, reel-to-reel tapes, but not only was that an exotic concept, it was also financially non-approachable by me or anyone else I knew. No one had a stereo set up — certainly no reel-to-reel tape players, either. All we had was mono playback until 1966. That means that for two years, all I listened to were mono records on the AM radio and on my RCA Victrola at home.

That means that up until *Rubber Soul*, I never even knew what stereo actually sounded like.

When I finally heard a stereo record, in stereo, it was a revelation. It was also a gimmick. Maybe not purposely but in its early incarnations, engineers really weren't sure what to do with it. If you listen to early Beatles albums in stereo, especially the German pressings, the instruments and vocals were very separated. The left speaker had drums and guitar and maybe one vocal; the right speaker had bass and vocals. It was cut and dried.

So, to be clear about the intent of this column, the music was (and should always remain) the single greatest part of this kind of analysis, but as all music is just a reproduction of a set of performances put on tape, the chain of reproduction becomes the limiting factor. Let us never lose sight of that.

I asked Mike Portnoy, Dream Theater founding member, prog drummer of the century and part-time Twisted Sister replacement, to join me in this analysis. Mike was born six weeks before the release of *Sgt. Pepper* (born April 20, 1967).

Mike Portnoy may have the most extensive collection of Beatle bootlegs that I know of, and his love for the band is as legendary as he is.

What is interesting to me is that, although I am 15 years older, our opinions are nearly aligned, which makes me think that we, as musicians, may hear things differently than non-musicians.

However, this is a story about all the new reinterpretations of a musical canon that is arguably the most well-known pop music of the 20th century and how successful we feel the job was accomplished.

The original production: George Harrison, Paul McCartney and John Lennon in the studio with the real "fifth Beatle," producer George Martin.

Will all the music be remixed/remastered?

Little birdies inside the inner sanctum of all things Beatles have told me that *Rubber Soul* and *Revolver* remixes may also be coming. As remixes are considered artistic and financial successes, they may have to be released, especially because, beginning with *Rubber Soul*, The Beatles transformed the pop music landscape with music and explorations that had heretofore never been done.

Add to that, *Revolver* has, in many critics' eyes (and ears), surpassed *Sgt. Pepper* as the greatest and most influential Beatles album of all. Personally, and for the record, I disagree purely over the fact that I listen to *Sgt. Pepper* far more frequently. (That, too, is a story for another time.)

All the Beatles albums (mono and stereo) have been remastered many times. This also includes the original digital transfers in 1987.

The remixes, however, involve a much longer and technically challenging process — and adding to that, of course, one has to decide in which format, especially on all the early, pre-1966 recordings, stereo or mono.

Why I'm writing about all this now is because I recently had the opportunity to relisten to original vinyl versions of the U.S. Beatles albums (both mono and stereo) owned by neighbors, who had them sitting on shelves gathering dust since 1964-67. Yes, I do have my own, but the same albums sold in the same years can sound different depending on where the copy was pressed: different countries, different lacquers, different engineers and what number per master plate was stamped. (This may get into the weeds a bit for many, but I assume those reading this article in this magazine are well aware of the fanaticism that we Beatles fans possess!)

While the album covers of all these golden-oldie Beatles albums were not in great shape, they all sounded great as I had remembered, as they were all pretty clean with very little scratches, clicks and pops.

I had mono *Meet The Beatles*, *Introducing The Beatles*, *Help!*, *Rubber Soul* and *Revolver*. Stereo versions of *Beatles '65*, *Sgt. Pepper* and *Magical Mystery Tour* rounded out the album list. Add to this all my original British EPs, all in mono, and this became the great comparison. To finish the comparisons, I pulled out my 1968 original "White Album," '69 *Abbey Road* and '70 *Let It Be*.

I spent the next two weeks going over every track, back and forth.

MICHAEL OCHS ARCHIVES/GETTY IMAGES

It also is important to note that all my listening was done from vinyl on a state-of-the-art turntable ($20,000 VPI) played through a reference hi-fi system where the electronics are far superior to the electronics that were used to actually record all the songs.

Much of what Portnoy listens to are CDs loaded into iTunes and played back through his phone, although he also has the vinyl counterparts as well as a good audio system.

I wanted Portnoy's thoughts on the remixes because I know that he would have very strong opinions, and I was curious if we saw things the same way. Portnoy is much younger than me, so he didn't quite have the AM radio experience that I did, but he did listen to the mono mixes many times.

He has memories of hearing The Beatles in real time, meaning that he was three years old when *Let It Be* came out, and he heard their music played in the house frequently.

Portnoy and I had a very long talk about the deluxe packaging, but I realized that for the purposes of this article, I needed to focus on solely the effect of the remixed albums.

Before I get into the remixes, I want to say a word about the mono remasters. If I want to relive my Beatles experience of my youth, I can either listen to all my British 45 EPs (all mono) or the superb remastered mono series by Sean Magee and Steve Berkowitz that came in a box set (vinyl and CD) several years ago. It was because I had listened to my collection for such a long time that I enjoyed listening to all these old albums I had recently been given.

I also went back to my old Parlophone British EPs. I will say that listening to the original British 45s there is something that is very electric (read: *exciting*) going on. An immediacy and the songs even sound a little faster. Maybe it's all psychological. After all, this is really holy grail stuff. The U.S. singles (as well as the early Capitol Records Beatles releases) had a very different sound. There was reverb added to the U.S. releases. This was done deliberately to make the songs jump out on U.S. radio stations.

This now, with the official Giles Martin Beatles albums remixes, is where a line is drawn. Starting with *Sgt. Pepper*, the album with the same song lineup all around the world for the first time.

MICHAEL OCHS ARCHIVES/GETTY IMAGES

KEYSTONE FEATURES/GETTY IMAGES

Behind The Beatles mix: Phil Spector (above), an industry legend, and Paul McCartney (right) giving his approval.

Sgt. Pepper not only ushered in the entire "concept album," it set a bar for experimentation that put all competition out of reach.

Martin, having received the go-ahead from all the various estates following the work he did on *Love*, jumped right into the fray.

A remix of *Sgt. Pepper* commemorating its 50th anniversary was not only daring and subject to such scrutiny that its success (or failure) would sure to be the benchmark for any attempted further remixes but was akin to the cleaning of Michelangelo's *Pietà* in the Vatican.

Upon dropping the needle on the new remix of *Sgt. Pepper*, I felt that the drums exploded out of the speakers in ways that I never knew existed. The bass also sounded a lot fuller. My initial thought was that, as McCartney and Ringo Starr are the only surviving members, was Martin only trying to impress them? I asked him that question directly when I interviewed him for a *Goldmine* article in 2017. While he thought that it was a very interesting question, he explained that his father, George Martin, recorded all the instruments on separate tracks, but due to the four-track technology at the time, the mixdowns had to be compressed many times over, not to mention the final mastering process (this was 1967, remember), which pushed the dynamics down even more.

When Giles Martin remixed the album, he was able to digitize all the original tracks and then remix everything with much greater dynamic range without fear of a needle jumping out of the record groove, thus the drums sound like (Led Zeppelin) John Bonham's! Listen to the drum intro in "With a Little Help From My Friends" on a good stereo. It will blow you away.

Everything was heavier and thicker sounding. The vocals had more clarity and the guitar parts cut through more.

Remember this, all you analog freaks: The entire process was done digitally. If you love analog and analog only, then your opinion may be very different. One thing that struck me as really interesting is that after comparing the remixed CD version vs. the vinyl version, I like the vinyl version better. So did Giles Martin, and he was especially surprised by that because the native remix was digital. This is how the allure of analog continues to mystify those of us who are deeply involved in all things audio related.

The whole process with each album meant that I listened to each release the way it was intended. From side one, in order, to the final cut on side two (or album two in regard to the "White Album"). How important was that? To me it was a very important part of the experience as this is how I/we listened to this music back in the day. We rarely, if ever, picked up the tone arm and skipped over a track. As I listened to each album in its intended entirety, it enabled me to get the feeling of the flow of the music and the increased fidelity embodied in the remixes that brought it to life.

The "White Album" is very rich in its musical variety, much more stripped down from the *Sgt. Pepper* experience. Starting with "Back in the USSR," the pure heaviness and joy of the playing was increased to greater levels. The clarity of each track was enhanced.

"Just knowing that all the songs were created in such a short time, you just can't separate the wonder of it all."

— Jay Jay French on *Let It Be*

The Beatles during the sessions of *Let It Be* in Twickenham Film Studios on January 7, 1969.

ETHAN A. RUSSELL/APPLE CORPS LTD

The guitar picking on "Blackbird" and "Julia" especially had greater presence and color.

The package itself was full of alternate takes as well as the Esher demos.

One could do an entire column on the "kitchen sink" approach with all of these packages. I just want to concentrate on the actual effect of the remix of the actual albums themselves, however.

While *Abbey Road* was the next actual release in the timeline, *Let It Be* was really the next studio album. It was really a hybrid live/studio album recorded mostly with a mobile unit under less-than-perfect conditions.

If it seemed that the "White Album" was an attempt to get back to the roots of the instrumentation, *Let It Be* really sounds like demos, even after the Spector production. The challenge with this one is that there are really several official different versions of *Let It Be*.

There is the *Let It Be...Naked*, the Glyn Johns *Get Back* mixes and, of course, the Spector original.

This is about the Spector original. This is the version, orchestrations and all, that was remixed. As such, great care was used to maintain all that added Spectorization (my description) but it just brought greater clarity to the proceedings.

The lead track on all the remixes is enough to tell you what is going on. "Sgt Pepper's Lonely Hearts Club Band," "Back in the USSR," "Two of Us" and "Come Together" all set the stage for their respective albums.

On the opening track of *Let It Be*, "Two of Us," the bass drum (acting as a metronome) is much more upfront and center stage. After that, however, the mixes follow such direct pathways that the increase in fidelity, while not easily apparent, eventually find its way into one's own consciousness.

There was no attempt to lessen the effects of what Spector did. It seemed the most cautious remix of the series.

What the *Get Back* movie did was to also really put the songs on *Let It Be* in the proper context, which made the listening to the remixes even more fascinating. Just knowing that all the songs (as well as those on *Abbey Road*) were created in such a short time (like when John Lennon and Paul McCartney had to write for *A Hard Day's Night* and *Help!*), you just can't separate the wonder of it all. The Johns mix was even a greater gift.

This brings us to *Abbey Road*.

The original recording was done on a solid-state mixing board, which is why it sounds so much more contemporary than any other Beatles album. It is also a much drier (and sonically heavier) sounding recording than all previous ones.

The album contains some of the most played (streamed) songs in The Beatles catalog: "Come Together," "Here Comes the Sun" and "Something." On the remix, the band just sound heavier (read: more deliberate) than ever. As loud as "Helter Skelter" was, "I Want You (She's So Heavy)" is, well, really H-E-A-V-Y. "Come Together" is so powerful in the remix that the guitars absolutely explode out of the speakers, and the bass is incredible.

In general, the whole point of greater fidelity and reproduction techniques is to get the listener closer to what the producers and engineers hear when they are mixing the music. That is as close as one can get. Never mind that the choices these people make form the foundation of what you are hearing. That is simply the closest anyone will ever get.

The challenge has always been to preserve as much of the information as one can from the original mixing process. All of the different forms of releases — i.e., vinyl, CD, reel-to-reel, cassette and now streaming — have their own unique sets of problems.

The new remixes are, in my opinion, an attempt to make the catalog just sound better and more acceptable on all the reproduction platforms (from the oldest (vinyl) to the latest (streaming). How well this was accomplished will always be in the ears of the listener.

Portnoy and I have always preferred the stereo mixes (new and old) over the mono ones, and I believe that the reason for this is that, regardless of how crude the original stereo mixes were, they allowed musicians to hear the individual instruments more clearly allowing us to learn how to play the songs correctly. The mono mixes brought the voices up front. The stereo mixes featured the instruments in greater detail.

This whole process began because of my relistening to the original albums.

I can say with certitude that there will never be any replacement of the thrill and the memories of the sound of the originals. I have never played any music, including my own albums, anywhere near my absorption of the entire Beatles catalog. My DNA has their imprint, and it can never be replaced.

Intellectually, the Giles Martin remixes have a different sound. The new mixes give me the ability to listen to The Beatles on super gear with all the improvements technically available for me to hear this music all over again and hear some things that either I never heard or were so buried in the mix that I didn't realize were there.

For someone like me, however, these remixes will always exist as an alternative. There is nothing wrong with that. Sure, the new mixes show off my system better, but when it comes to The Beatles' records, there is much more going on — something so deep and ingrained that it is impossible to put it aside. This is why I write this column. It is because, like many of you, this music is why the entire 55-year history of classic rock music is substantial.

I want to add that the remastered vinyl is super quiet, and I appreciate the care that the analog transfers were made. The inherent distortions that vinyl brings even to digital remasters is and will remain special. I urge you, if you are into vinyl, to listen to the remasters in their vinyl form. Bravo to Sony/Universal to offer superlative pressings to those who want to shell out the extra dosh.

The label also provided much, much more to each package, including alternate versions and/or early-in-development versions of many of the songs. Those who collect or consider themselves "completists" will love the packaging, although it comes at a price.

The value added makes owning the remixes really worth it. The question, however, is this: Are the remixes so great that I would no longer listen to the original versions?

That is a question I asked myself (and Portnoy), and boxed above is the verdict on an album-by-album basis, using a scale of 1-10 (with 1 being the least-satisfying attempt on improving the originals and 10 being the most).

BEATLES REMIX SCORECARD

Jay Jay French
Sgt. Pepper: 10/10
—always listen to the remix
The Beatles: 8/10
—prefer the remix
Let It Be: 7/10
—either one works
Abbey Road: 9/10
—always listen to the remix

Mike Portnoy
Sgt Pepper: 10/10
The Beatles: 8/10
Let It Be: 7/10
Abbey Road: 8/10

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REVIEWS

MUSIC RELEASES TO CONSIDER FOR YOUR COLLECTION

PIXIES
LIVE IN BRIXTON

Demon/Edsel (8-CD, 8-LP Sets)

★★★★★

This outstanding box set captures Pixies during their 2004 reunion tour's four-night stand at London's Brixton Academy. The tour marked the first live shows of the band (vocalist-guitarist Black Francis, lead guitarist Joey Santiago, bassist Kim Deal and drummer David Lovering) since their 1993 breakup.

Opening the first Brixton show with a cover of Neil Young's "Winterlong," Pixies performed quite a bit of their catalog through the run of shows at Brixton Academy as well as covers of Peter Ivers's "In Heaven" (from the David Lynch film *Eraserhead*) and The Jesus and Mary Chain's "Head On." And the crowds roared their approval as the band rocked out, while Francis' vocals would turn on a dime from hushed to full-on ferocious. When Pixies performed "Nimrod's Son," the audience sang along with the "You are the son of a motherf---er" line with great gusto.

Santiago's guitar pyrotechnics during the performances of "Vamos" in the set are a particular highlight, as are Deal's confident vocal on "Gigantic" and Lovering's jaunty performance of "La La Love You." But the main thing that the set emphasizes is that Pixies were (and remain) a terrific live act with one of the most unique sounds in rock.

Other standout performances in the set are the fiery "The Holiday Song," the measured "Wave of Mutilation (UK Surf)," the diabolical "Bone Machine," the intense "Dead," the magnificent "Gouge Away," the showstopping "Monkey Gone to Heaven," the punky "Something Against You," the searing "Debaser" and the dreamlike "Where Is My Mind?"

I saw Pixies on the 2004 tour in New York City, and I recall that the crowd at the show was ecstatic to be able to see the band in concert once again. That feeling comes through in this set as well, with the big cheers at the start, during and the end of the shows.

A 24-page booklet is included with all formats of the set. The LPs in the vinyl set are 180-gram vinyl. It's a must-have for Pixies aficionados.

— John Curley

SCORPIONS
ROCK BELIEVER

Spinefarm (2-CD Digipak)

★★★★★

Greatest album cover since *Blackout* and greatest Scorpions album since *Blackout*.

All that's left for debate is whether it's better than *Animal Magnetism, Lovedrive* or *Taken by Force*. Finally — *finally* — we get the fulfillment of the promise, and what's gorgeous about *Rock Believer*, it is on the band's own terms. What I mean by that, is Scorpions have delivered a swirling cauldron of songs stuck to the mandate conjured when lead guitarist Matthias Jabs first joined the band, offering slammer after slammer at mid-paced to upper heavy metal tempos, swollen with twin guitars being hooky, Euro (but not power metal), with chord sequences and even lyrics straight out of the Herman Rarebell playbook (written in crayon).

Amusingly, that's shoved right in our faces on the opener "Gas in the Tank," softening for "Roots in My Boots," but then fortunately fading as the guys get serious. And, boy, do I mean serious.

There are 15 tracks on here, with an extra acoustic version of the one — one! — ballad, "When You Know." That leaves fully 14 sort of mean/medium/average *Animal Magnetism* songs, with the guys playing to the one thing they are absolutely alone on this planet making, and that's an alchemically gorgeous upbeat type of melodic metal that plays up a rhythm guitar dialogue coupled with a European sensibility. No other way to describe it — only Scorpions do this, and they've done it three or four times on each of the last few records but dammit, yes, 14 times here.

That ethic of Beatles-level music-making carries over to the guitar solos, which are polished jewels, songs within songs, with

these guys fully cognizant that guitarists are watching and nodding knowingly.

But among those 14 songs, there are delectable deviations, like the punky and casual "When Tomorrow Comes," an exquisite revisit to reggae called "Shining of Your Soul" and the stomping "Seventh Sun," reminiscent of "China White." My only complaint (among the insane giddiness) is that the guys have really, really given in to making Klaus Meine's singing job dead-easy for him — the guy doesn't have to break a sweat anywhere on here, crooning in his mature late-period range while everything is sober, precision metal all around him, bloody excellent metal, I must reiterate, and metal that track after track is perfectly accessible to anybody, with zero histrionics and only sturdy songs.

And did I mention that album cover? As soon as I saw it I fell in love with it. The retro red, the link to the sexy style of the past, even the sort of '70s — and earlier, krautrock! — look of the thing. Dschinn, Amon Düül II, Hairy Chapter, Tiger B. Smith, Night Sun, Lucifer's Friend... there's a spirit of excitement here that goes back to when those bands were competing with the Scorpions of *Lonesome Crow*. And again, that begins with the album cover and then right on through to these beautifully constructed songs of easy-drinking Teutonic metal.

— Martin Popoff

YUSUF/ CAT STEVENS
TEASER AND THE FIRECAT: SUPER DELUXE EDITION
A&M/UMe (Box Set)
★★★★★

The 50th anniversary reissue program of Yusuf/Cat Stevens' work continues with this nicely curated set that features plenty of extras.

Stevens' fifth album features some of his most celebrated work: "Morning Has Broken," "Peace Train" and "Moonshadow." Those songs were all released as singles, and it's easy to imagine any of the album's other songs — the sensitive "The Wind," the urgency of "Changes IV" — following them into the charts had they been released as singles as well. Stevens was clearly on a roll, with an engaging style that put him in the forefront of the singer-songwriter movement of the early 1970s.

The original album had 10 tracks, and you get many more iterations of the songs on the additional CDs in the set. Most interesting are the demos (most of which are previously unreleased), including a 1970 demo of "Moonshadow" that was actually recorded before his previous two albums (*Mona Bone Jakon* and *Tea for the Tillerman*) were even released; it's a more delicate, intimate take, as it's just Stevens and his guitar. He's also recorded a new version (called a "reimagining") of "Bitterblue," which he sings in a deeper voice, giving it a warmer depth.

The other discs are filled out with live versions of the songs, from BBC radio sessions, TV appearances and a gig in Montreux from May 2, 1971. His accompanying comments add to the experience; when introducing "Tuesday's Dead" for a TV performance, he admits he doesn't really know what it means; during the Montreux gig he shushes the audience when they try to clap along to "Where Do the Children Play." The set's Blu-ray has video of some of those live performances, as well as 24-bit/48kHz HD audio of the main album.

A gem among the other bonus features is a reproduction of the *Teaser and the Firecat* children's book written and illustrated by Stevens, out of print since 1972, a charming story about the plucky Teaser and his Firecat friend (the Blu-ray also features the short animated film based on the story). There are also two vinyl albums (one featuring some of the alternate mixes, the other the Montreux show) and a 7-inch single (with "Moonglow" and Spike Milligan's narration of the *Teaser...* short film).

Those anxious to get their hands on the children's book will be interested to know there's a scaled-down edition of the set available, with the book, CDs and Blu-ray, and minus the vinyl. There are 2-CD, single CD, and single vinyl editions as well.

This is a wonderful expanded look at this classic album.

— Gillian G. Gaar

HARRY & ME
DAVID ROBERTS & NEIL WARREN
This Day In Music Books (Hardcover)
★★★

Avowed Harry-Heads David Roberts and Neil Warren have lovingly collated quotes and rare pictures of singer-songwriter Harry Nilsson (1941-1994) from a wide swath of fans, musicians, friends and family of the artist whose first few albums were the American equivalent of The Beatles. In so doing, a personal side of Harry emerges through his music — every album dissected! — and quotes from the genius himself.

Sidestepping the great tragedies of his later life, one comes away from this book wanting to hear it all again: Those brilliant early albums, the superstar album, the career-suicide follow-up, the John Lennon-produced *Pussy Cats* (John encouraged Harry to scream his guts out to the point of a ruptured vocal cord), the uneven series of albums that followed (complete with hidden gems) that forced RCA to pay him to leave, and, of course, *The Point*, a cartoon movie that children a hundred years from now will still watch.

Harry — like Leonard Cohen — suffered the indignity of getting ripped off by a trusted associate. But while Cohen had the wherewithal to simply tour and make his money back and more, Harry never toured. Ever. He was petrified of performing. He lost his voice, his fortune, his London

flat where Keith Moon and Mama Cass Elliott both died, and his best friend. When Lennon was murdered, he became an avid crusader for common-sense gun laws.

A complex man full of contradictions, Harry Nilsson created some of the most sumptuous, gorgeous, Beatles-esque pop music in history with humor, syncopated surprise, profound insight and stick-in-your-head catchiness. Although not essential like the documentary (*Who Is Harry Nilsson and Why Is Everybody Talkin' About Him*) and the Alyn Shipton biography (*The Life of a Singer-Songwriter*), *Harry & Me* is fascinating for the profound effect the man engendered upon all those who discovered his music.

—Mike Greenblatt

THE BAND
CAHOOTS
Capitol/UMe (50th Anniversary Super Deluxe Box Set)
★★★★★

The Band were a very prolific outfit, in their heyday producing an album a year, each seeming to receive even more critical praise with songs that would further cement their important musical legacy. It was rare then, and remains rare today, that a collective of such musical talent could join together in building masterpieces so quickly, with so little conflict. That's why each celebratory reissue of their music comes with such anticipation and excitement. Each 50th-anniversary package has delivered a thoughtful and imaginative rethink of the material and has expanded upon the studio stories that have added so much color to these records. The new reissue of the 1971 album *Cahoots* is no exception.

The 50th-anniversary *Cahoots* incudes a multi-format super deluxe 2-CD/Blu-ray/1-LP/7-inch vinyl box set, along with digital, 2-CD, 180-gram half-speed-mastered black vinyl and limited-edition 180-gram black vinyl packages. The box set, CD and digital configurations deliver a wealth of unreleased recordings, including Live at the Olympia Theatre, Paris, May 1971, a partial concert consisting of 11 tracks culled from the outset of a European tour that has early and alternate versions of "Endless Highway" and "When I Paint My Masterpiece" along with six other early takes, outtakes, instrumentals and stripped-down mixes.

At the center of these packages are the remarkable talents of Bob Clearmountain. As he has with past reissues, Clearmountain found a way to add terrific dimension to this great music without removing any of its original integrity or character. The music has more depth and is more approachable, and inherently more modern in sound.

Rounding out the lift-top box set is an exclusive reproduction of the Japanese pressing of The Band's 1971 7-inch vinyl single for "Life Is a Carnival" b/w "The Moon Struck One" in their new stereo mixes; a 20-page booklet with new notes by Robbie Robertson and extensive insider liner notes by Rob Bowman; three classic photo lithographs, one each by Barry Feinstein, Richard Avedon (his infamous eyes-closed group portrait from the back cover) and noted New York artist/illustrator Gilbert Stone (who painted the still stunning stretched-out portrait of The Band on the album's front cover); plus a wealth of additional material and other historical data from the original recording sessions. The limited-edition 180-gram black vinyl release that features a tip-on jacket also contains a photo lithograph by Barrie Wentzell that's unique to the package.

Per Robertson, "I told Bob, 'There are no rules.' So, every mix we do, I want to start from scratch. I don't even want to listen to the original. I want to listen to the way we hear it now and be fearless and experimental with it." In sum it's a remarkable revisit of an important moment in The Band's history that provides a fresh take on some really exceptional music.

— Ray Chelstowski

VARIOUS ARTISTS
THE VINYL SERIES: VOLUME 1-3
Island Records/UMe (LPs)
★★★

These albums are part of a series of compilation LPs curated by Island Records founder Chris Blackwell, meant to spotlight key tracks in the label's history. Volume 1 focuses on the years 1962 to 1969; Volume 2, 1969 to 1973; Volume 3 is a 2-LP set from 1970-on. The albums are available individually or in a three album bundle.

Volume 1 features Millie Small's buoyant "My Boy Lollipop," one of the first Jamaican crossover hits, followed by "Israelites" by Desmond Dekker and the Aces. Such tracks served as cultural ambassadors for the interest in Jamaican music that would grow over the next decade. Volume 3 serves up the reggae classics that Island became most associated with: Toots and the Maytals ("Time Tough") and Jimmy Cliff ("You Can Get It If You Really Want").

But the label explored other music genres as well. Volume 1 has the playful R&B of Charlie & Inez Foxx on "Mockingbird," the soul-pop of the Soul Sisters' "I Can't Stand It" and the great Spencer Davis Group hits "Keep on Running" and "Gimme Some Lovin'." Volume 2 and 3 move into the singer-songwriter territory (Cat Stevens' "Lady D'arbanville," Sandy Denny's "Late November"); harder rock (Free's "Fire and Water," Traffic's "Feelin' Alright?"); prog (Emerson, Lake & Palmer's "Lucky Man"); and other fare (Bryan Ferry's "The 'In' Crowd," Sparks' "This Town Ain't Big Enough for Both of Us").

Taken together, the albums serve as a kind of autobiography of Island Records: How a label rooted in the pulsating sounds of the Caribbean grew to encompass the innovative work brewing on another island, several thousand miles to the north. Most indie labels tend to have a narrow focus; Island's strength was the broad spectrum of talent brought to the label.

Perfect party platters, especially if you're a vinyl fan.

— Gillian G. Gaar

REMASTERED IN 2021

"*THE MASTERS ARE MASTERFUL!*

Yes indeed. These tracks have never sounded so crisp and bottom-full!!!!"

- August Darnell

WISE GUY

Wise Guy is the seminal album from Kid Creole and The Coconuts with the hits "Annie, I'm Not Your Daddy", "I'm A Wonderful Thing, Baby" and "Stool Pigeon".

DOPPELGANGER

Doppelganger contains the popular tracks "The Lifeboat Party", "Back in The Field Again" and "There's Something Wrong In Paradise".

IN PRAISE OF OLDER WOMEN AND OTHER CRIMES

In Praise of Older Women and Other Crimes Contains their hit "Endicott" plus "Caroline Was a Dropout" and "Particul'y Int'rested"

Fans will appreciate the all new and much-improved mastering on audio files ripped from the original Sire Records tape masters. These classic Kid Creole and The Coconuts reissues were remastered by Matt Lynch in 2021 using a 192kHz / 24 bit archive of the original Flat Master ½" tape. The Flat Master is the ideal source for mastering, having none of the applied EQ or limiting effects used to cut lacquers and other physical media. Package includes previously unpublished photos.

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RAINMAN

BY LEE ZIMMERMAN

Barrett Martin is an extreme multi-instrumentalist with a penchant for assertive instrumental forays, soundscapes of a sort that come across in the guise of strictly melodic mood music. Although many of the tracks on *Stillpoint*, the Barrett Martin Group's striking new album, place an emphasis on percussion, each is imbued with a sound that finds a distinct compromise between a progressive jazz palette and the allure of new age embellishment. The majority of the offerings — "The Roaring Sea," "To the Sea We Return" and "Rainshadow" in particular — are mesmerizing and majestic in equal measure, while certain songs, especially "Fierce Hawk" and "Pineapple Express," are, at first, more complex, all part of the intrigue, exploration and invention. The music mostly tends to be both cerebral and sublime, thanks in large part to the articulate arrangements and its supple finesse. Ultimately this fusion leaves a lingering impression, a sound that's as intriguing as it is inventive.

Credit **Paradiddle Records** with an array of outstanding independent releases, including several that focus on tributes to specific artists as varied as The Kinks and Willie Nile. While the participants aren't necessarily marquee names, all do an admirable job of carrying out their duties. That's certainly the case with *Bob Dylan Uncovered Vol. 1* and *Vol. 2*. Each album finds a varied array of the Bobster's songs, some well known as in the case of *Vol. 2* ("I'll Be Your Baby Tonight," "The Times They Are A-Changin'," "Love Minus Zero," et. al.), and others that tend to be a bit more obscure ("Hazel," "New Pony," etc.). Regardless, each set is uniformly excellent and all the contributors do an admirable job of putting their own imprint on their assigned offerings, and, in many cases, transforming them entirely. Dylan's always offered interpreters an opportunity to transform his material, but here the musicians go above and beyond in terms of craft and creativity, making the music both moving and memorable. It's no exaggeration to say these are two of the best collections of Dylan songs ever offered.

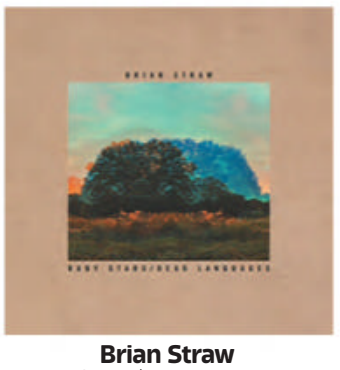
When guitarist, singer, songwriter, producer and all-round utility player **Neal Casal** took his own life on August 26, 2019, we lost a brilliant and creative musician who departed the world all too soon. He left behind a dozen remarkable solo albums as well as a sprawling catalog that included essential efforts alongside such bands as Chris Robinson Brotherhood, Ryan Adams and the Cardinals, Gospelbeach and the Hard Working Americans, among the many. It's fitting, then, that this new three disc tribute, *Highway Butterfly*, managed to attract such a distinguished list of contributors eager to pay homage to the man and his music. Over the course of more than 40 songs, notables such as Aaron Lee Tasjan, Steve Earle, Marcus King, Phil Lesh, Shooter Jennings, and Hiss Golden Messenger interpret tunes that Casal was chiefly responsible for. In the process, they bring out the richness of his melodies and the indelible impact that his efforts still allow. The booklet included with the box sheds further light on Casal's core creativity as well as lyrics and liner notes that delineate each track. Ultimately, this is more than a perfect primer; it's an illuminating introduction to an artist whose legacy lingers on.

Barrett Martin
Stillpoint

Paradiddle Records
Bob Dylan Uncovered Vol. 2

Neal Casal
Highway Butterfly

Abe Partridge
Agony Is Alright



Brian Straw
Baby Stars/Dead Languages

Jem Records
Jem Records Celebrates Brian WIlson

A seasoned troubadour in the truest sense, **Abe Partridge** was accorded immediate recognition with the release of his debut release, *Cotton Fields and Blood For Days* in 2018. It was clear even then that he was an able and expressive singer and songwriter. Nevertheless, his latest effort, *Agony Is Alright*, recorded live in the U.K., finds him at the peak of his prowess. Armed only with an acoustic guitar and a droll vocal delivery which brings to mind a cross between Bob Dylan's caustic commentary and Loudon Wainwright's witty repasts, he shares a series of introspective yet informative anecdotes that detail both his own life story and an ongoing series of astute observations. Partridge is candid and confessional, but that doesn't detract from his affable and entertaining delivery. He's clearly comfortable in the live setting, one that allows him to demonstrate an intimate yet casual approach that's clearly and consistently engaging. He possesses the essence of true folk finesse, and indeed, with *Agony Is Alright*, Partridge demonstrates the fact that he's a superb storyteller as well.

Some 15 years in the making, *Baby Stars/Dead Languages* by Cleveland-based troubadour **Brian Straw**, reflects Straw's ongoing struggle with alcoholism and determined efforts to find sobriety. Clearly, it was therapeutic in a very real way, given its sobering sound and confessional approach. At times, Straw sounds like a cross between Gordon Lightfoot and Gene Clark in terms of the music's darker demeanor, but there's not a single song here that isn't deeply affecting, even on first encounter. His ache is palatable throughout, but he also retains a singular sincerity that suggests the fact that every note and nuance is spawned from heart-tugging real-life experience and singular emotion. Clearly, Straw is an artist that emotes with honesty and conviction, and while his music eschews any sense of joyfulness or jubilation, it does connect completely and cohesively through honesty and intent. Straw's willingness to share his vulnerability is indeed admirable, and the sentiments that he conveys are as touching as they are tattered. A melancholy but memorable debut, it heralds the arrival of an important new artist.

Tributes to Brian Wilson and The Beach Boys are nothing new of course, and nor should they be. After all, it goes without saying (although we'll say it anyway), Brian and the boys were responsible for some of the greatest music ever written and recorded. Happily then, several of the esteemed artists on the revered **Jem Records** label have banded together to create an album that spotlights 15 classic Brian Wilson and/or Beach Boys songs, doing so with the reverence and enthusiasm that's so clearly deserves. The Grip Weeds (whose latest album *Dig* also features a number of classic covers), the Weeklings, The Anderson Council, and Richard Barone are among the artists making appearances here, each retaining the exuberance of the seminal versions while adding a verve and vitality of their own. While the familiarity factor weighs heavily in this superb set of songs, it's refreshing to hear these classic imbued with such stunning interpretations. Tender and touching, sweet and celebratory, *Jem Records Celebrates Brian Wilson* does justice to both the artists and ensembles involved.

RARITIES ON COMPACT DISC (CD)

Allman Brothers - Definitive Good Time (3CD) - New Orleans 3/20/71 - excellent soundboard 2020 remastered
Allman Brothers - Eat A Peach 2004 - XM Studios, Washington DC 9/29/04 - excellent digital XFM broadcast
Beach Boys - Lei'd In Hawaii - Honolulu rehearsal 8/25/67, studio outtakes 9/11/68, Hollywood Bowl 11/1/63, and Sydney 2/13/78 - excellent soundboards and studio recordings
Beach Boys - Live At The Fillmore East - NYC 6/27/71 plus London 1972 - excellent soundboards
Beatles - Star Club In Hamburg Germany 1962 - very good soundboard recording
Beatles - Star Club (2CD) - Hamburg, Germany 12/25/62, 12/28/62 and 12/31/62 - very good (best available) soundboard recordings
Beatles - Sweden '63 / Atlanta '65 - Stockholm 10/24/63, 10/30/63 plus Atlanta 8/18/65 - excellent FM broadcasts
Jeff Beck Group - Jeff Beck Group: Collectors Edition - quad mixes plus remixes
Jeff Beck Group - At The Beeb 1971 - Paris Studio, London 1971 - excellent FM broadcasts
Jeff Beck Group - Beck's Beeblero - BBC rarities 1967-68 (2015 upgrade)
Black Sabbath - Eighth Star - 1996 demo sessions with Glenn Hughes
Black Sabbath - Heaven And Earth (2CD) - Asbury Park, NJ 8/6/75 (excellent soundboard) plus Earth jam session 1969 (3 very good instrumental studio tracks)
Blue Oyster Cult - NYC 1981 (2CD) - Bond's Casino, NYC 6/16/81 - excellent soundboard
Derek & The Dominos - In The Sky Dog (2CD) - Tampa FL 12/1/70 with Duane (8 tracks - VG aud) + Fillmore East 10/23/70 (6)
Derek & The Dominos - Lyceum Ballroom - London 10/11/70 - very good audience recording
Bob Dylan - The Dylan/Cash Sessions - studio outtakes 2/69, plus TV appearance 5/1/69 and Nashville Skyline quad mixes - excellent soundboards
Bob Dylan - Genuine Basement Tapes, Volumes 1 - 5 (5CD) - Saugerties, NY 1967
Fleetwood Mac - Hypnotized - Hempstead NY 10/8/74 - excellent soundboard
Fleetwood Mac - Lazy Poker Blues - unreleased studio recordings 1968-69
Grateful Dead - Butterfly Crush (2CD) - St. Louis MO 2/6/69 - excellent soundboard
George Harrison - Fort Worth Express (2CD) - Fort Worth, TX 11/22/74 w/ Ravi Shankar - excellent soundboard
Jimi Hendrix - 25 Alternates - unreleased versions 1966-70
Jimi Hendrix Experience - Axis Bold As Love (The Alternate Versions) - studio outtakes from Are You Experienced and Axis: Bold As Love
Jo Jo Gunne - On Your Radio - Ultrasonic Studios, NYC 1973 - excellent FM broadcast
Led Zeppelin - Mannheim 1980 (2CD) - Mannheim, Germany 7/3/80 - excellent soundboard
Led Zeppelin - Masters Of Excess (2CD) - Boston Tea Party 5/19/69 - good audience recording
Led Zeppelin - Mess Of Blues - Playhouse Theater, London 6/27/69 - excellent soundboard
John Lennon - The Alternate Rock 'n' Roll - alternate album plus bonus versions
John Lennon - The Alternate Shaved Fish - alternate album, mixes, demos and live
John Lennon - Double Fantasy Working Version - unreleased takes and studio chatter
John Lennon - The Dream Is Over - demos, alternates, one outtake medley, and one remix from John Lennon Plastic Ono Band
Little Feat - House Of Blues (4CD) - Chicago 12/18/97 + 12/19/97 - two complete shows - excellent soundboards
Monkees - Missing Rarities (2CD) - unreleased masters and demo tracks 1966-77
Monkees - Monkee Madness - unreleased alternative versions and mixes
Monkees - Over The Phoenix - Phoenix AZ 1/21/67 - excellent soundboard
Nirvana - The Lost Concert - Hollywood Palladium 8/17/90 - complete show with soundcheck - excellent soundboards
Nirvana - Nevermind Sessions - outtakes and alternate versions
Oasis - Live At The Whiskey - Los Angeles, CA, 9/29/94 - The historic show that ended with the fight that broke up their first American tour - excellent soundboard
Oasis - The Stars Are Alive - Rome 5/1/02 plus Berlin 2/10/02 - excellent soundboards
Oasis - Supersonic - Chicago 10/15/94 - excellent FM radio broadcast
Ozzy Osbourne & Randy Rhoads - Cleveland Rocks 1981 - Cleveland 5/11/81 - excellent FM broadcast
Ozzy Osbourne - The Demos Made Me Do It - No More Tears & Ozzmosis demos + non-LP b-sides
Ozzy Osbourne - Dirt Rhodes - Dallas 1981 with Randy Rhoads plus Kansas City 8/24/86 - excellent soundboards
Outlaws - Devil's Road To Pittsburgh - Pittsburgh PA 11/28/81 - excellent soundboard
Outlaws - Ebbets Fieldhouse 1974 - Denver, CO 7/74 - excellent FM broadcast
Ozark Mountain Daredevils - Roxy & Palamino (2CD) - LA 12/11/75 + Hollywood 11/10/76 - excellent FM broadcasts
Jimmy Page - Hats Off To Jimmy Page - Page & Roy Harper live in Battersea, UK 7/29/84 - very good soundboard
Page Beck Clapton - The Night Of Kings (2CD) - London 9/20/83 - excellent soundboard
Page & Plant - Hoochie Coochie Man - BBC, London 11/19/94, plus Robert Plant Band in Madrid, Spain 6/19/93, and MSG, NYC 5/14/88 - excellent soundboards
Pink Floyd - Hypnos: Visions Of Domino (2CD) - Montreaux, Switzerland 11/21/70 & 9/18/71 - excellent soundboards
Pink Floyd - Pink Blues - Copenhagen 1970 plus Rome 8/6/68 - excellent audience recordings
Pink Floyd - Plays The Animal (2CD) - Oakland CA 5/9/77 - excellent soundboard
Prince & The Revolution - 1999 Live - rehearsal session 2/83 - excellent soundboard
Prince - The Black Album - very rare out-of-print CD
Prince - The Final Show (2CD) - Atlanta, GA 4/14/16 - very good audience recording
Prince - Sometimes It Snows In April - The Metro, Boston 4/3/86 rehearsal - excellent soundboard
Rolling Stones - Lost Legal Live Tracks (2CD) - the live b-sides anthology - excellent soundboards
Rolling Stones - Lost Rocks & Naughty Bits (2CD) - rarities - 50 studio tracks
Rolling Stones - Lost Stone - a collection of soundboard rarities
Frank Sinatra (+ Dean & Sammy) - Indian Summer At The Sands - Las Vegas 9/6/63 - excellent soundboard
Frank Sinatra - The Lost London Concert - first show 11/16/70 - excellent soundboard
Neil Young & Pearl Jam - Listen To This, Eddie (2CD) - San Francisco 6/24/95 - excellent soundboard

RARITIES ON DVD

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Monkees - Rarities - unreleased American and European film and TV clips 1965-69 (1:30)
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Moody Blues - Those Magnificent Moodies - TV and film clips 1967-72
Michael Nesmith - Halloween In London - Union Chapel 10/30/12 - excellent audience recording
Elvis Presley - The Private Tapes Vol 6 - final concert Indianapolis 6/26/77 plus Largo MD 5/22/77 - very good audience recording from Super-8mm film plus bonus home video
Elvis Presley - The Private Tapes Vol 7 - Anaheim, CA 11/30/76 plus Macon, GA 8/31/76 + bonus 1976 - very good audience recording from Super-8mm film plus bonus home video
Raspberries - TV Rarities - 21 songs
Randy Rhodes - Six String God - Blizzard Of Ozz and Quiet Riot performances 1978-81 - pro-shot
Rolling Stones - Complete Ed Sullivan Show - all six appearances 1964-67 plus rehearsals and NME 1967
Rolling Stones - Early - earliest available video clips
Uli Jon Roth - Reggies 2013 (2DVD) - Chicago 2/17/13 - excellent audience recording
The Runaways - Tokyo Highway - 1977 compilation from Japanese TV
Scorpions - Younger Than Yesterday - early video clips 1972-78 plus Devore, CA 5/29/83 & Dortmund, Germany 12/18/83 - pro-shot
Del Shannon - Welcome Back Home - Coopersville MI 12/8/83 - news coverage, soundcheck, parade, and concert
The Who - TV & Movie Archive 1965-69 (2DVD) - pro-shot B&W and color footage
The Who - Voorburg 1973 - Denmark 3/10/73 plus bonus material 1966-73 - TV broadcasts
ZZ Top - Bonnaroo 2013 - Manchester, TN 6/14/13 - pro-shot
ZZ Top - "Three Lone Wolfs" - Rockpop In Concert 1982, Sweden 1983, OGWT 1980, PinkPop 1982, Rockpalast 4/19/80 - TV broadcasts
Beat! Beat! Beat! Vol 2 - German TV 1966-67 featuring The Kubas, Kinks, Cat Stevens, others
California Jam (2DVD) - Ontario, CA 4/6/74 - Rare Earth, Earth, Wind & Fire, Eagles, Seals & Crofts, Black Oak Arkansas, Black Sabbath, Deep Purple, ELP plus bonus footage - all excellent pro-shot
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